

EBONY

In This Issue
**CANCER WILL KILL
1 OUT OF EVERY
13 NEGROES**



**MY LIFE
WITH HAZEL SCOTT**
By A. Clayton Powell, Jr.

JANUARY 1949 30c



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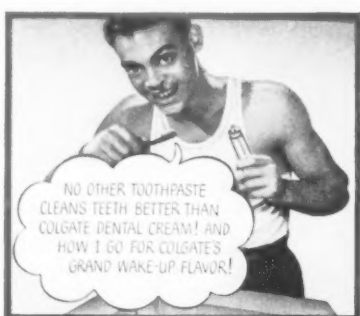
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NOT 'DOG CATCHERS'

I have just read my September issue of EBONY which carries the story of the Illinois Animal Welfare. We were all thrilled on seeing this article with its fine pictures but I hate to say we were disheartened when on reading it we saw our refuge referred to as the Chicago dog pound. No name could be more odious to us.

We run this charitable haven so that homeless pets will not have to suffer by being taken to the city pound. We have had several calls since EBONY appeared on the newsstands asking if we were now collecting animals for the pound.

Won't you please tell your many readers that our refuge is *not* the city pound and that our ambulance drivers are *not* dog catchers.

MARGUERITE LISTON
Third Vice President
Illinois Citizens Animal
Welfare League

Chicago, Ill.

DROPPING OF WORD 'NEGRO'

I read with pride and admiration of the splendid progress that Negro business has made in the U.S.A. There was one particular point in your editorial of the October issue that prompted me to write this letter and that was the attitude of the Negro insurance company to "drop" the word Negro.

I am of the opinion after reading the article that the word Negro was largely responsible for the spontaneous and successful growth of the National Negro Insurance Association. Personally, I feel the name Negro should remain as a living monument and a shining example to the people of America and the world as a tangible contribution of the Negro to the business world.

DANNY BRAITHWAITE
Toronto, Ontario,

MEXICO

I was interested in the article, "Mexico." It is indeed a pleasure to know that there is peace and harmony somewhere in this world, and that many prominent people renounced their U. S. citizenship to become naturalized Mexicans because of equal rights and that they succeeded in their undertakings.

The story of Mexico was of vital importance to the younger members of my family.

FANNIE GARLAND
Hackensack, N. J.

I have just finished reading the article "Mexico" in the October issue of your magazine. I consider it one of your best.

After reading it, I find Mexico both tempting and encouraging.

LORENZ BENN
New York, N. Y.

HOMES FOR ORPHANS

Our social service staff and I are delighted with the excellent treatment you have given the story on the need for homes for Negro orphans in the October issue. Not only is the photography beautiful, but the sensitive, sound, and well informed handling of the text is something you have a right to feel proud of. The article should be most helpful in interesting your readers in the great need for adoptive homes for Negro children and in understanding the importance of responsible agency supervision of adoptions.

LETTERS TO THE

It will also help to support the work of such agencies.

We congratulate you sincerely for this public service.

KATHERINE F. LESHOO
Chief, Children's Bureau
Federal Security Agency
Social Security Administration
Washington, D. C.

LEARNING ABOUT 'BOSSY'

Girls from Saint Edmund Parochial School in Chicago learned first hand about rural life recently when they visited the Hawthorn-Melody Farm Dairy at Libertyville, Ill. And they learned there is more to the milk business than pouring it out of the bottle as they tried to coax some of the lacteal fluid from Bossy. Their facial expressions as they undertake the rudiments of milking are a fascinating study.



in patience, frustration, hope—and finally, TRIUMPH!

CARL WINFRED SNYDER
Chicago, Ill.

CAPE VERDIANS

I enjoyed reading your cranberry story mostly because I am a Cape Verdian and I've picked cranberries on and off since I was four years old. Your article could have been much better if more time had been spent on it but in your haste you failed to accomplish your mission.

I say failed because my people are an interesting lot. People who don't mind being called colored but detest and abhor the word Negro. You, sir, missed our beautiful women who are celebrated the world over for their rare beauty; you missed our culture, our way of life.

In your article I espied many familiar faces and it pleased me to see my people

THE EDITOR

ple get a sort of publicity. But you couldn't have dropped an A-bomb and had as much repercussion as your article. Your magazine may receive letters stating that your article was a blasphemy, but being a college man at Brown U., Pennsylvania and Brown U. (Rhode Island) I know that your magazine knows wherein it speaks and the bulk of your article was true.

In New Bedford here, we have a settlement of Cape Verdians approximating some 7,500 and since word has been passed around that EBONY has "maximized" which means killed us, every newsstand has been depleted of the magazine. My people feel that it's okay to call each other "Pretes" (blacks) but don't want the colored American to call them that. Furthermore, the average Cape Verdian doesn't care for Negro association.

I am glad you wrote the article because I've been waging a losing battle, arguing about race and color in this Portuguese ghetto. Most of the boys in our section enlisted with white outfits. I enlisted Negro, became an officer and now because of my radical views on the color question and my academic background, I am looked down upon.

Once I thought that I wasn't a Negro, but as I say, I've been refused jobs; I had to sit in the back of buses in Virginia, both Carolinas and Georgia, and to top it all off, I've been called "boy" by a cracker.

My people feel so strongly on the Negro question that they refuse to take part in Negro activities, shun Negro periodicals and magazines, and shun the American Negro.

My belief is that divided we fall, united we stand.

MANUEL EDUARDO DA COSTA
New Bedford, Mass.

WANTS FUND FOR JOE LOUIS

I, like many other students, would like to help Joe Louis retire as our champion.

I wonder, since your magazine is about the best we have, if it couldn't sponsor a campaign to render him financial aid through contributions. Actually, it wouldn't be a one way affair but an attempt to repay him for "the millions of dollars of credit to his race" that he has given.

Maybe I have a youngster's viewpoint but it seems a shame to me that one who has stood up for our race so long should have to fight for a living now. We want him to quit while still on top.

BOOKER T. WILSON

Merrick, N. Y.

HEROIC HARRY

Your approach to the matter of elections was sane and constructive and while I am supporting Truman with all I have, I admire the larger outline of your political interest.

I feel that we are getting somewhere when a publication of EBONY's influence is so ably edited. Not alone in this particular premise but generally EBONY is penetrating and constructive. The Negro race and the Negro press of the country would be irreparably bereaved without the breadth of view and the editorial sagacity that EBONY always evinces. The deliberate attempt to besmirch and disparage Truman because of his civil rights stand has created in me a determination to go up or

down with him. I may perhaps in days to come have the same detached attitude that you display to such fine advantage but not this year. Heroic Harry is my man.

GORDON B. HANCOCK
Department of Economics
and Sociology
Virginia Union University
Richmond, Va.

CRUSADE VERSUS JIM CROW

I have waited an unreasonable length of time to thank you for your handling of the story about my "Crusade Against Jim Crow" which appeared in the August issue. I was afraid that in order to make a more interesting story you might be tempted to overstate the case and I had visions of having to avoid old friends in order to escape the accusation that I had misinformed you. I shouldn't have worried. Whoever wrote the story did a beautiful job of it and I am very grateful to you.

The article was very beneficial to our San Diego campaign by attracting a large number of people who had not previously been active. Another proof of the validity of the article was that it inspired several white ex-Southerners to telephone me and express in somewhat piquant terms their slight regard for me. You will be happy to learn that EBONY is read also by people on the other side of the fence.

It was very interesting that between the time I last wrote you and the time the article appeared we developed a mass-visit technique similar to that which you mentioned with reference to the "Committee on Racial Equality." I had planned to use that method for quite a long while but I thought it would take longer to assemble enough people to bring it off. Had I realized how soon we could do it we could have waited another month and included it in the article.

The law suit method is effective but slow. When I felt that I had enough support to try a mass visit, I chose the U. S. Grant Hotel as our first target. The reason for choosing the Grant was that it is our largest and wealthiest hotel. I felt that if we were successful there, the rest would be easy. One Friday night a Negro couple entered the "Rendezvous" restaurant in the U. S. Grant Hotel. A few minutes later another couple sauntered in through another entrance. Then a single Negro came through still another entrance and the attack was on. It was beautiful to watch. The manager began pacing the floor and looking out the various entrances. White patrons ignored their food and watched to see what was happening. Waitresses began looking over their shoulders and dropping things in their alarm. Over a period of an hour more than twenty Negroes had entered quietly and sat down. None of them asked for service. They were waiting until it was "offered." They didn't talk between groups, no one raised his voice. They all sat happily as though they were unaware of the general tension and as though they were prepared to spend the night without losing their poise. After two hours of waiting without service, the manager instructed the waitresses to serve them. As soon as they were through eating, they walked out as nonchalantly as they had come in.

The next day a colored friend of mine went in alone. He was not served, so the following Friday night we repeated the performance, only this time

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Costs less than
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It looks expensive—it tastes expensive! But thanks to Carnation Milk, Mrs. Dotson's recipe is "easy as pie" on your budget—costs less than 10c a serving! Try this delicious Garden of Eden temptation—but follow the recipe exactly. Its success depends on using Carnation Milk.

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Garden of Eden Pie VELVET BLENDED WITH CARNATION MILK

Pastry for 9-inch pie shell
1 cup Carnation Milk
1 tablespoon lemon juice
1 cup brown sugar
1/4 teaspoon cinnamon
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1/4 teaspoon nutmeg
1/4 teaspoon salt
2 cups finely-chopped apples
2 cups raisins, ground

Line a 9-inch pie pan with pastry, fluting the edges. Mix Carnation Milk, lemon juice, sugar and spices. Add fruit, pour into unbaked pie shell and bake in a hot oven (450°F.) 10 minutes to set crust; then reduce heat to moderate (325°F.) and bake 40 minutes, or until filling is set. To Gild The Lily: Beat 1 package cream cheese with 3 tablespoons Carnation Milk. Put a spoonful on each piece of pie and add a thin wedge of bright apple.

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Continued on Next Page

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 First: Rush to me, without charge, copy of 40-page book, "How to Get a U. S. Government Job," list of positions, and full particulars telling how to qualify for them.
 Name _____
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LETTERS

Continued

there were fifty Negroes. Again they waited two hours without service.

The following Tuesday I called on the manager of the hotel with Dr. Kimbrough, a colored dentist. The manager freely admitted that the two visits had wrecked business. He was willing to do anything to stop the demonstrations . . . even to go so far as to obey the law. We assured him that the demonstrations would continue until individual Negroes were served promptly and courteously. He agreed to instruct his employees that they were to observe "the spirit and letter" of our civil rights law. We also asked him to prepare a letter for the press announcing the change of policy and he was kind enough to allow me to prepare the letter. In a few days I sent in a couple of friends to see how the policy was working.

San I

You Crow, my a an ex certain of us j around My 15th c to get Before the S be pe "If y food, bough bough I h most meals. know in the could almost was i that I car or

so he could draw a curtain in front of me. He became indignant when I told him even if my food was free I wouldn't permit him to draw a curtain before me. He ordered me from the diner.

My Jim Crow travel started about 2:10 P.M. Sunday. It was Monday morning about 8:30 before I finally got breakfast. We were permitted to eat after leaving Clovis, New Mexico. Even though we were denied our meals the butcher boy didn't bring sandwiches, milk, coffee or anything wholesome, and it made me sick to see others of our group eagerly buying his stale candy, peanuts and other junk.

I think the humane society has a law that makes it an offense to delay too long feeding of animals being shipped. Does this democracy of ours give more consideration to dumb animals, or are we expected to demand and fight for our rights?

Luck to Mr. Gordon Stafford in the fight he is waging.

Mrs. JENNYE V. MILLS
Los Angeles, Calif.

MARRIAGE IN NORWAY

Have been reading your report on Anne Brown's marriage to the Norwegian skier. At the time I read the news reports in the New York dailies, I was very pleased and happy for her.

First, because as an artist, I will have all the freedom and opportunities America could never give me. I offer her simply because I am not satisfied to satisfy the bigotry of the white man of America. Secondly, the freedom from social snobbery through her intermarriage.

In my home, Toronto, Ontario, Canada, during the war, I met many Norwegians, many of whom had fled from the most hazardous conditions from Norway to form the community in Toronto known as "Little Norway." They were charming, friendly people utterly without any racial prejudices whatever. There were many marriages among the colored Torontonians.

However, reading in your excellent coverage of Miss Brown's plans to bring her new husband to Toronto, I

TIGHT BOW

pick and choose better than that? doubt if anyone else gave a second glance to the picture of the girl in the rum story much less put the emphasis on it that he did.

I like EBONY very much and haven't found anything to kick about except some of the letters to the editor the find fault with such unimportant things. The Pepsi-Cola ad. Tch! Tch! I don't believe he hunts so avidly for suggestive material in all the magazines he circulates at his Youth Conference.

I suppose I should say I'm white but I'm not proud of it so I only mention it for whatever it is worth for the master's benefit.

BETTY NICHO

El Cerrito, Calif.

NEGROES IN HAWAII

In your April or May issue you had an article on the Negro in Hawaii. Being stationed here for almost two years now, I know some of your facts to be true.

The following month EBONY received a letter from the editor of the Star Bulletin. In it he stated, to the best of my memory, that he could not see how EBONY formed its opinion.

The other night I was not permitted to enter a bar (Brown Derby) because I happened to be a colored fellow.

After asking me I could not help but feel that I was not a free man. Honolulu
 ADVERTISING
 As a result of the policy of the magazine, I was very sorry that you had

After asking several times, I finally entered the bar. I finally asked him, "Do you serve colored?" repeating this question three or four times, he finally muttered a feeble, "Yes."

JOHN A. STONE
United States Navy
Honolulu, Hawaii

ADVERTISING POLICY

As a regular subscriber to EBONY, I wish to congratulate you on your new policy of running advertisements which are not in good taste from your fine magazine.

THELMA MAYERS
Lake Kuchipudi, N. Y.

I was very glad this month to read that you had decided to eliminate those

sions are made by the station—and the blue pencil used here and there, Kenneth Johnson becomes in the main, a mouthpiece.

We take time to call your attention to the above, as we feel certain that no good purpose has been served by the inclusion of your comment concerning Ela Reynolds in the article referred to.

ROBERT D. ENOCH
General Manager
Station KTOK
Oklahoma City, Okla.

DANCER IN GERMANY

First I beg to excuse my bad English but I hope you'll understand what I want to say. As a very interested reader of EBONY, I send you my heartiest greetings with some pictures of mine, hoping you'll publish them in

SAXON'S CHINA LADY

As worn by Dorothy Dandridge
SINGING STAR OF STAGE AND SCREEN

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Imagine!—a blouse with
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HTLY OUND

May we compliment you and your magazine on a very fine job of telling a story about Kenneth Johnson, radio pioneer, as presented on Page 24 of your October issue.

The writer of this article has done a splendid job of presenting Kenneth Johnson in the work he is doing. We are, however, unhappy about one sentence which has been used in this article. The sentence is as follows: "Another local station has employed Ela Reynolds to read newspaper clippings from Negro newspapers."

For your information, Ela Reynolds has been a commentator on KTOK for approximately the same length of time that Kenneth Johnson has been on WKY. I am not entirely sure whether Ela was on the air first or Kenneth. I feel certain, however, that the plans and preparation for the Ela Reynolds show pre-dated Kenneth Johnson by several weeks. Ela Reynolds does not read newspaper clippings from Negro newspapers. Ela's program is strictly commentary and newsy—with no obvious effort at grabbing a hold on race relation problems. The entire philosophy of Ela Reynolds' program is good neighborly positiveness.

Ela Reynolds' programs are entirely her own. She prepares and delivers her own script. The scripts of Kenneth Johnson are not his own. After revi-

THE TRUTH ABOUT JAMAICA

It was with mixed feelings that I read Langston Hughes' article on "Jamaica" in your November issue. As a native Jamaican who lived in this country for a generation and who spent six years in Jamaica, only returning to the United States 14 months ago, I think I am qualified to discuss some of the social conditions which exist in the island.

With everything Mr. Hughes says about the beauty of the island, I agree. There is perhaps no more beautiful spot on earth.

It is when Mr. Hughes attempts to discuss the existence or non-existence of color prejudice that I find myself in total disagreement with him. There is color prejudice in Jamaica. To the average American of color, the color line in Jamaica is not obvious, to use Mr. Hughes' word. But that does not preclude the existence of a color line. Nor does the fact that Mr. Hughes did not run into a color line make convincing proof that there is none. Surely, it should not be strange to find the immigration officials, doctor and health nurse at the airport colored in a country with 98 per cent of its people of some degree of African blood.

Mr. Hughes remarked about the large

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FRANKLIN INSTITUTE, Dept. 153, Rochester 4, N. Y. (Not Government Controlled.)

Send: Rush to me, without charge, copy of 40 page book, "How to Get a U. S. Government Job," list of positions, and full particulars telling how to qualify for them.

Name _____
Address _____ Vet? _____

LETTERS

Continued

there were fifty Negroes. Again they waited two hours without service.

The following Tuesday I called on the manager of the hotel with Dr. Kimbrough, a colored dentist. The manager freely admitted that the two visits had wrecked business. He was willing to do anything to stop the demonstrations . . . even to go so far as to obey the law. We assured him that the demonstrations would continue until individual Negroes were served promptly and courteously. He agreed to instruct his employees that they were to observe "the spirit and letter" of our civil rights law. We also asked him to prepare a letter for the press announcing the change of policy and he was kind enough to allow me to prepare the letter. In a few days I sent in a couple of friends to see how the policy was working. They were barely seated before a waitress was taking their order. Since that time Negroes have unfailingly received courteous service at the various bars and restaurants in the Grant Hotel.

GORDON H. STAFFORD
San Diego, Calif.

Your article, "Crusade Against Jim Crow," in the August EBONY attracted my attention because I had just had an experience such as you mention. I certainly agree with you that too few of us put up a howl when we are kicked around.

My home is in Waco, Texas. On the 15th of August I went to Temple, Texas, to get a Santa Fe train to Los Angeles. Before purchasing my ticket I asked the Santa Fe ticket agent if I would be permitted diner service. His answer: "If you have money to pay for the food, you may eat in our diner." I bought the ticket I would never have bought had his answer been otherwise.

I have noticed in my travels that most Jim Crow trains do not announce meals. I asked the porter to let me know when dinner was served. Later in the evening he came to tell me I could go to the diner. I entered an almost empty diner, found a seat and was immediately told by the steward that I would have to leave the dining car or permit him to put me in a corner so he could draw a curtain in front of me. He became indignant when I told him even if my food was free I wouldn't permit him to draw a curtain before me. He ordered me from the diner.

My Jim Crow travel started about 2:10 P.M. Sunday. It was Monday morning about 8:30 before I finally got breakfast. We were permitted to eat after leaving Clovis, New Mexico. Even though we were denied our meals the butcher boy didn't bring sandwiches, milk, coffee or anything wholesome, and it made me sick to see others of our group eagerly buying his stale candy, peanuts and other junk.

I think the humane society has a law that makes it an offense to delay too long feeding of animals being shipped. Does this democracy of ours give more consideration to dumb animals, or are we expected to demand and fight for our rights?

Luck to Mr. Gordon Stafford in the fight he is waging.

Mrs. JENNYE V. MILLS
Los Angeles, Calif.

MARRIAGE IN NORWAY

Have been reading your report on Anne Brown's marriage to the Norwegian skier. At the time I read the news reports in the New York dailies, I was very pleased and happy for her.

First, because as an artist, I will have all the freedom and personality America could never quite offer her simply because of restrictions to satisfy the bigotry of certain sections of America. Secondly, to offer freedom from social snobbery through intermarriage.

In my home, Toronto, Ontario, Canada, during the war, I met many Norwegians, many of whom had fled under the most hazardous conditions from Norway to form the community in Toronto known as "Little Norway." They were charming, friendly people utterly without any racial prejudice whatever. There were many marriages among the colored Torontonians.

However, reading in your excellent coverage of Miss Brown's plans to bring her new husband to America this fall, I somehow dread the complications which will arise. I sincerely hope they do not remain here too long so that the inevitable stupidities of our civilization do not spoil their love.

Thanks for your wonderful dignified coverage of this international marriage. Your magazine is among the top publications and of its kind, it is the best.

NOVENA DASHLEY
New York, N. Y.

SEX CRITICISMS

In answer to the minister's sex criticism of EBONY, would he use all of every issue of Life magazine to sell the whites to anyone? If one were to find fault with every little thing, one would have to give up reading. Perhaps I should use the May, 1946, EBONY (Tennessee race riot) to help his young people to a better appreciation of the Negro. The article I refer to has a breast display; there is no sexuality but for bestiality it can't be beat. The humor on the faces behind the gun would be better suited to a shooting gallery where clay pigeons are the target.

I missed the February issue so didn't see Fortunata and Dorothy Sutton but would he ban Life forever for the French girls' bathing suit display which showed more girl than suit?

Can't he trust his young people to pick and choose better than that? I doubt if anyone else gave a second glance to the picture of the girl in the rum story much less put the emphasis on it that he did.

I like EBONY very much and have found anything to kick about except some of the letters to the editor that find fault with such unimportant things. The Pepsi-Cola ad. Tch! Tch! I don't believe he hunts so avidly for suggestive material in all the magazines he circulates at his Youth Conference.

I suppose I should say I'm white but I'm not proud of it so I only mention it for whatever it is worth for the minister's benefit.

BETTY NICHOL
El Cerrito, Calif.

NEGROES IN HAWAII

In your April or May issue you had an article on the Negro in Hawaii. Being stationed here for almost two years now, I know some of your facts to be true.

The following month EBONY received a letter from the editor of the Star Bulletin. In it he stated, to the best of my memory, that he could not see how EBONY formed its opinion.

The other night I was not permitted to enter a bar (Brown Derby) because I happened to be a colored fellow.

After asking the bouncer several times why I could not enter the bar, I finally asked him "Do you serve coloreds?" He was repeating this question three or four times, he finally muttered a feeble, "No."

JOHN A. STONE
United States Navy
Honolulu, Hawaii

ADVERTISING POLICY

As a regular subscriber to EBONY, I wish to congratulate you on your new policy of choosing advertisements which are not in bad taste from your fine magazine.

THELMA MAYERS
Lake Kusha-pot, N. Y.

I was very glad this month to read that you had decided to eliminate those advertisements which many of your readers had so vigorously objected to. It certainly shows that the editors of EBONY are keeping up with their followers and deferring to popular opinion rather than "moneyed interests." The loss of advertising is really very small in comparison with the good will you have created.

I am a white woman who is married to a Negro and many times we've discussed the various skin whiteners and hair straighteners and agreed that while their existence itself was lamentable, the fact that they were advertised in your otherwise excellent magazine, was a great disappointment. All these products work on the same principle. Namely, that the Caucasian standard of beauty is the only one and in order to be attractive one must conform to that standard.

Surely, any Negro with any pride in his racial background and his culture must realize that this is entirely false and merely a device to attract money from a large portion of people. There is no substitute for simplicity and skin that is brown is certainly as attractive as one that is white.

MRS. LONNIE HAMILTON
New York, N. Y.

RADIO PIONEER

May we compliment you and your magazine on a very fine job of telling a story about Kenneth Johnson, radio pioneer, as presented on Page 24 of your October issue.

The writer of this article has done a splendid job of presenting Kenneth Johnson in the work he is doing. We are, however, unhappy about one sentence which has been used in this article. The sentence is as follows: "Another local station has employed Elia Reynolds to read newspaper clippings from Negro newspapers."

For your information, Elia Reynolds has been a commentator on KTOK for approximately the same length of time that Kenneth Johnson has been on WKY. I am not entirely sure whether Elia was on the air first or Kenneth. I feel certain, however, that the plans and preparation for the Elia Reynolds show pre-dated Kenneth Johnson by several weeks. Elia Reynolds does not read newspaper clippings from Negro newspapers. Elia's program is strictly commentary and newsy—with no obvious effort at grabbing a hold on race relation problems. The entire philosophy of Elia Reynolds' program is good neighborly positiveness.

Elia Reynolds' programs are entirely her own. She prepares and delivers her own script. The scripts of Kenneth Johnson are not his own. After revisions

are made by the station—and the blue pencil used here and there, Kenneth Johnson becomes in the main, a mouthpiece.

We take time to call your attention to the above, as we feel certain that no good purpose has been served by the inclusion of your comment concerning Elia Reynolds in the article referred to.

ROBERT D. ENOCH
General Manager
Station KTOK

Oklahoma City, Okla.

DANCER IN GERMANY

First I beg to excuse my bad English but I hope you'll understand what I want to say. As a very interested reader of EBONY, I send you my heartiest greetings with some pictures of mine, hoping you'll publish them in your paper as a reminder of the few colored people living in Germany. Since my childhood I'm living in Europe and I'll be very happy if I could get connection with people of my race



for exchange of thoughts because I'm very interested about life in the States. I'm stage and screen artist (singer and dancer). Besides German, I speak and write French and Italian.

MARY COLDBROOK
Munich, Germany

THE TRUTH ABOUT JAMAICA

It was with mixed feelings that I read Langston Hughes' article on "Jamaica" in your November issue. As a native Jamaican who lived in this country for a generation and who spent six years in Jamaica, only returning to the United States 14 months ago, I think I am qualified to discuss some of the social conditions which exist in the island.

With everything Mr. Hughes says about the beauty of the island, I agree. There is perhaps no more beautiful spot on earth.

It is when Mr. Hughes attempts to discuss the existence or non-existence of color prejudice that I find myself in total disagreement with him. There is color prejudice in Jamaica. To the average American of color, the color line in Jamaica is not obvious, to use Mr. Hughes' word. But that does not preclude the existence of a color line. Nor does the fact that Mr. Hughes did not run into a color line make convincing proof that there is none. Surely, it should not be strange to find the immigration officials, doctor and health nurse at the airport colored in a country with 98 per cent of its people of some degree of African blood.

Mr. Hughes remarked about the large

SAXON'S CHINA LADY

As worn by Dorothy Dandridge
SINGING STAR OF STAGE AND SCREEN



A wonderful buy at \$5.98

Imagine!—a blouse with
lacy gold bullion embroidery
studded with oriental gems
—all non-tarnish. Mandarin collar,
fly-front, flange-tuck shoulders,
dream-fit waistline. Rayon
crepe Romaine in China
colors: red, jade,
royal blue, black,
white. 32 to 38.

IMMEDIATE SHIPMENT FROM CALIFORNIA! — FOR CHRISTMAS GIFTING!

Saxon's, Broadway at 9th, Los Angeles 14, California • Dept. E-1

Please send me China Lady blouses as follows at \$5.98 each:

QUANTITY	COLOR	2nd CHOICE	SIZE	CASH COD

PLEASE PRINT
NAME _____ STREET _____
CITY _____ ZONE _____ STATE _____

If payment accompanies order we pay all postage. • Money Back Guarantee
Residents of California add 2½% state sales tax, 3% within Los Angeles

GET INTO RADIO
TELEVISION, ELECTRONICS
by SHOP METHOD HOME TRAINING

Let NATIONAL SCHOOLS of Los Angeles, a practical Technical Resident Trade School for almost 50 years, train you for today's unlimited opportunities in Radio.

You receive all parts, including tubes, for building this fine modern Superheterodyne Receiver. This and other valuable standard equipment is yours to use and keep.

THESE FREE BOOKS WILL TELL YOU HOW

Trained Radio technicians are in constant and growing demand at excellent pay—in Broadcasting, Communications, Television, Public Address Systems, Research Laboratories, Home Radio Service, etc. We can train you in your spare time, right in your own home. This practical training has been developed and tested in our own Shops and Laboratories, under the supervision of experienced engineers and instructors. A free sample lesson is yours upon request—use coupon below.

YOU LEARN BY BUILDING EQUIPMENT WITH STANDARD RADIO PARTS WE SEND YOU

You learn by doing. We send you complete standard equipment of professional quality for building various experimental and test units and the receiver shown above. You build many types of circuits, signal generator, low power Radio transmitter, audio oscillator, and other units. The Free Books shown above tell you more about it—send for them today!

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This versatile testing instrument is portable and complete with test leads and batteries. Simple to operate, accurate and dependable. With it you will be able to quickly locate trouble and adjust the most delicate circuits.

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Mail me FREE the books mentioned above including a sample lesson of your course.

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ADDRESS _____

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☐ Check here if veteran of World War II



new hope!

LONGER, LOVELIER HAIR FOR YOU!

If you yearn for hair that's long and lovely . . . hair that cascades in thick, shining billows below the shoulders . . . hair that captures and holds romance—here's thrilling new hope for you! SATENE, Beauty Star's famous hair preparation may bring you the long, lustrous hair you've always dreamed of! Yes, thousands of women rave about SATENE's almost miraculous powers to retard falling, brittle hair . . . to normalize the scalp so your hair has a chance to grow as nature intended! You, too, may find new hair loveliness with SATENE! Try it today!

**SEND NO MONEY! Just Mail Coupon
for NO-RISK 7-DAY TREATMENT!**

Mail coupon today and receive the regular 30-day supply of SATENE. Use it 7 days. If, after one week, your mirror doesn't tell you that your hair is longer, lovelier, easier to manage than ever before—return the unused SATENE and your money will be refunded! You don't risk a penny! So take the first step that may bring you the longer, lovelier, more lustrous hair of your dreams! Mail the coupon now.



BEAUTY STAR, Dept. EB

5619 S. State Street, Chicago 21, Illinois

Yes, I want longer, lovelier, lustrous hair. Send SATENE on your no-risk 7-Day offer.

☐ I enclose \$1.20 ☐ Send C.O.D. plus postage

Name

Address

City..... State.....

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SKIDOO

IN SIZES
4 to 12
FOR YOU

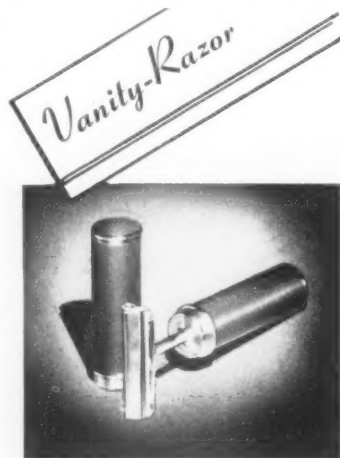


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black, brown, green,
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sizes 4 to 12; widths
slim, narrow, medium.

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Fascinating Shoppers

Address Mail Orders: MANDEL'S, 518 W. 7th St.,
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"Vanity Razor" is a perfect shaving unit,
beautifully designed and distinctly fem-
inine; complete with extra blades,
"IDENTICAL IN APPEARANCE AND NO
LARGER THAN A LIPSTICK."

Gift Packaged \$1.50

—ORDER BY MAIL FROM—

BE GLAMOROUS PRODUCTS CO., INC.
396 Broadway, New York 13, N. Y.

Please send me....."Vanity" Razors at \$1.50
each, postpaid. Enclosed find check or money order.

Name.....

Address.....

City.....Zone.....State.....

LETTERS

Continued

swimming pool at Myrtle Bank Hotel in which "tan-skinned youngsters from the 'better families' disported themselves." I know a story about that pool. I will gamble that Mr. Hughes did not see a single black individual in the pool. About three years ago, a black man, who edits a leading publication in Jamaica, knowing that his European advertising man swam in the pool regularly, attempted to do likewise and was barred. As he told me the story, he got a lot of explanations after he had protested and was finally told that he could swim in the pool, but it was clear that the concession was made only because the editor was in a position to give adverse publicity to the occurrence.

It is clear that Mr. Hughes in his brief stay in Jamaica did not hear stories of vicious discrimination based solely on color which took place in some of the night clubs he named—Morgan's Cove, Springfield, Glass Bucket and Wickie Wackie. Recently, four American Negroes, three light-brown skin and one black (the latter a woman), went to Morgan's Cove, which by the way was owned by a black man. The three lighter persons were admitted without question, but the woman was denied admittance.

In regard to the Wickie Wackie, about a month ago, the Jamaican Gleaner published an item which revealed that some dark-skinned Jamaicans of the "better class," one of them a medical student, were denied admittance to the club. The manager of the club had the audacity to publish a letter in the Gleaner in which he admitted that discrimination exists, but he tries, like so many Jamaicans, to pretend that it is a matter of "class." May I ask how can the class of a person be known if he is dressed suitably and has the money to pay his entrance?

I repeat: There is color prejudice in Jamaica. It is not only the whites who show prejudice but the people of mixed blood exert it against those who are darker in complexion. An American Negro, if he is not black or very dark, if well dressed and possessed of money, can go anywhere the visibly mixed Jamaican can go. In fact, he is welcomed. But the dark-skinned American Negro (especially a woman) is likely to run into embarrassing situations. In America a person who is known to be a Negro (which means he may be as dark as Schuyler or as fair skinned as Walter White) may go to social gatherings of his people without feeling he is not wanted on account of his color.

What I have written must not be taken to mean that American Negroes of all shades of complexion cannot have a really good time in Jamaica, but they must not go there believing there is no color line. A whole lot will depend on the complexion of the individual.

W. A. DOMINGO

New York, N. Y.

REAL ESTATE

I read, with great interest, your detailed story on outstanding Negro Real Estate men in the November issue.

In any such article, I suppose, it is very difficult to include all the proper persons, but I believe your omission of comment about George W. Brown, President of Brown and Company, Philadelphia Real Estate firm, was an oversight which should be corrected.

Mr. Brown, who has been practicing in Philadelphia since 1923, also operates a branch office in Atlantic City, New Jersey. It is a matter of record that since 1944 his net volume of business has averaged over one-quarter mil-

lion dollars a year. His personal holdings in Philadelphia and Atlantic City exceed \$400,000 and he has the unique position of being one of the few real estate brokers to maintain complete and full-time maintenance department to supervise his own holdings and the holdings of his clients. He has a staff of 18.

Enclosed is a picture of his most recent property acquisition in Atlantic



City. Besides being the largest such property ever to be purchased by a Negro in Atlantic City, it will house the new offices of his branch in that city.

W. BEVERLY CARTER

Philadelphia, Pa.

BIRTH CONTROL

I was quite surprised to read two letters against planned contraception in last month's issue of EBONY. I had thought all along that this practice was generally accepted by intelligent people and practiced without reserve. The theories expounded were very noble and no doubt, true, but since we are living in a modern age, suppose we look at the facts.

While birth control may be deceptive or unreligious, or whatever else you care to call it, it is nonetheless a necessity. Everybody, unfortunately, does not have a bankroll of great size and cannot afford more than one or two children, especially with the high cost of living.

As for abstaining from sexual intercourse, what happens if the couple can afford only one child? Not wanting to be a burden to his community (via social organizations for which we all pay taxes to support) any intelligent man would think twice before biting off more than he could chew as far as children are concerned. Should they then, because they realize their financial shortcomings, abstain for the remainder of their married existence? I'm quite sure everyone realizes that this is ridiculous. Even if there is no strain on the man or woman as far as sexual behavior is concerned, how long would any man endure such adverse conditions when, for a small amount of money, he can have satisfaction at the many brothels? Or free, if he is fortunate enough to know the sympathetic woman? How long would his home remain happy? How would it influence a young child's mind towards life?

Birth control does not prevent women who want children from having them. Those who use it because they do not want children, shouldn't have them anyway because most likely these are the children who grow up to become a menace to society. Those who want them can have as many as they desire when they can afford them. Any other practice is barbaric and criminally wrong, both to the children and to society.

MRS. BERNICE C. BRYCE

Philadelphia, Pa.

Are you in the know?



How much should she have tipped him?

- ☐ 10%
- ☐ 25%
- ☐ 15 to 20%

Don't wait 'til a waiter wears that "why don't you do right" look. Hone up on tipping! Taint what it used to be, thanks to inflation, so leave a little extra on that silver tray. A 15 to 20% tip pays off in smiles; good service. And for certain times there's a special service Kotex gives... your choice of 3 absorbencies, designed for different girls, different days. You'll find it pays to try all 3: Regular, Junior, Super Kotex. See which absorbency suits your needs.



If she tries on your hat, should you—

- ☐ Resent it
- ☐ Lend it
- ☐ Feel flattered

You break away from babushkas... wow your cellmates with a whammy chapeau. But, it needn't go to their heads. Why court ol' dabbil dandruff? Like borrowing combs or lipstick, trying each other's hats is scowled on in cactus (sharp, that is) circles. Discourage same, for your own protection. On "those" days, too, let caution guide you. Straight to the counter that sells Kotex. For it's Kotex that has an exclusive safety center: your extra protection against accidents.



What clan does her plaid represent?

- ☐ Frazer
- ☐ Macpherson
- ☐ Black Watch

If you give a hoot for the Highland touch in togs—and who doesn't?—bend a wee ear. Have a fling at "ancient tartans"; top-rating plaids with authentic patterns, representing actual clans. A genuwyne Macpherson, for instance, as shown. And when your own clan meets, have fun—even at calendar time. No cause to be self-conscious what with Kotex preventing telltale outlines. Those flat pressed ends just don't turn traitor. They don't show. (As if you didn't know!).



Which gal would you ask to complete a foursome?

- ☐ A Suave Sally
- ☐ A numb number
- ☐ A character from the carnival

Your steady freddy asks you to produce a date for his pal? Here's advice! Choosing a gal less winsome than you, can doom the party. It flusters your guy; disappoints his friend. Best you invite Suave Sally. You can stay con-

fident—regardless of the day of the month—with Kotex to keep you comfortable, to give you softness that holds its shape. You risk no treachery with Kotex! It's the napkin made to stay soft while you wear it.



More women choose KOTEX[★]
than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

★T.M. REG. U.S. PAT. OFF.



How to "be sure"
of daintiness
on certain days?

- ☐ By bathing regularly
- ☐ By trusting to luck
- ☐ By using Quest Powder

On "those" days, above all, you can't leave daintiness to chance! Bathing's important, but it's not enough. And authorities say no napkin alone can give complete deodorant protection for all women. Only with a deodorant sprinkled on the surface of your napkin—can you be sure of real protection! Choose Quest Powder! For use on sanitary napkins, you can't buy a better deodorant. Because instantly, on contact, Quest positively destroys odors. And being a powder, Quest has no moisture-resistant base that tends to slow up absorption.

Get a can of Quest Powder today!



Quest
Deodorant
Powder

Ask for it by name!

A DRESS-OF-THE-MONTH CLUB LEISURE-FASHION TRIUMPH

Pony Pretty

HOUSECOAT

UNBEATABLE ON 4 COUNTS

1. Colorful, Gay Floral Beauty
2. Smart, Sophisticated Styling
3. Swirling, Cascading Fullness
4. THRILLING LOW PRICE

FULL 180" SWEEP FIVE YARD SKIRT

it twirls and swirls and cascades into flowing fullness

Gorgeous Gadabout You'll Be Mad About

Who else but DOMC could bring you such gadabout grandeur so exquisitely styled for only \$4.98? Imagine! Gay, colorful tropical flowers on a field of snowy-white high-count broadcloth... five full yards of skirt... a full 26 inch front zipper... superb detailing — everything you've ever hoped for in a house coat at a most amazing low price! Order one for your leisure moments today! ...you'll want an extra one to give to a friend, too!



What a GIFT to Give or Get!

Sizes:
11 to 17
12 to 20

SEND NO MONEY
SENT ON APPROVAL

\$4.98
Only

the DRESS of the MONTH Club

2323 S. Michigan Ave., Chicago, Ill. Dept. HC-500

Please send me DOMC Housecoat Style 4889 shown above in size indicated. Include information on how I can join the Dress-of-the-Month Club and receive valuable Bonus Gifts at no extra cost.

Quantity	Style	Size
	4889	

☐ \$4.98 enclosed. Ship postpaid ☐ Ship C.O.D. I'll pay postage.

Name _____
Address _____
City _____ Zone _____ State _____

SOLD ON A MONEY-BACK GUARANTEE OF SATISFACTION

TALK-SING-PLAY THROUGH YOUR OWN RADIO
WITH THE SUPER ROLEY HOME RADIO MIKE
GUARANTEED TO WORK ON ANY RADIO!

NO OTHER ONE LIKE IT!

Now you can broadcast... talk-sing-play-over your own radio. Cut in on the big network programs. Create and broadcast shows, commercials and news flashes. Amaze your friends with your talents and ability. Wonderful for the kids too! This mike really works and attaches quickly and easily to any radio with our easy to follow directions. Complete with cut-in button that puts you right on the air... extra long insulated extension cord and our guarantee of performance. Complete and ready to attach in minutes.

SEND NO MONEY

Just order on penny postcard and we ship C.O.D. for \$1.98 plus postage or send \$2 and we ship postpaid.

SEYCO MIKE, INC., Dept. MA-82
230 Grand Street New York 13, N. Y.

\$1.98
Complete



NEW YORK'S SMARTEST SHOE



STYLE #368

FREE — Write for
NEW 1949 CATALOGUE.

"Fly-weight"

"FLY WEIGHTS". (Dime-Thin-Soles) Flexible. No breaking-in. Style #368. ONLY \$11.95 plus postage. Sizes 5 to 13—\$1.00 extra for size 13. Made in full grain calf leather; Black, Light Tan or Ox Blood. IN SUEDE; Brown, Gray or Blue. DEPOSIT of \$1.00 necessary for each pair ordered. YOUR GUARANTEE... If not satisfied, return shoes for exchange or refund of purchase price, providing shoes are not soiled.

DAVINS
NEW YORK'S LEADING SHOE STYLIST
OVER 25 YEARS

155 WEST 125th ST., DEPT. TB NEW YORK 27, N. Y.

BACKSTAGE



IF THERE'S one business that inflation has given a round-house wallop to in recent months, it's been magazines. Because of increasing costs of production, all publications have been compelled to up their prices to the public with a resultant drop in circulation in most cases. Some of our most loyal readers, scouting a similar story with EBONY, have expressed concern over our circulation figures since we were compelled by good business practice to hike our price to meet our higher bills from printers and paper concerns.

Thanks to a devoted audience, however, EBONY has been able not only to maintain its circulation but also to continue its growth. Despite complaints here and there, most readers have agreed that the small increase was not out of line with soaring prices on everything these days.

Part of our ability to more than hold the line in circulation is also due to better distribution. EBONY today is maintaining branch offices in some dozen cities where fulltime district circulation managers see that newsstands all over the city handle the magazine. These cities include New York, Washington, Baltimore, Indianapolis, Jacksonville, St. Louis, Pittsburgh, Houston, Fort Worth, Birmingham, Atlanta and Louisville. Grass roots circulation work in these cities enabled us to reach a high of 356,764 copies sold (ABC) in one month during the first half of 1948.

Unfortunately magazine as well as newspaper distribution in the Negro field is still at best a hit and miss proposition as yet. Frankly there are cities where we could sell many more copies if we had better distribution. Our readers can help us in this respect by letting us know of any places where EBONY is unobtainable.

We thought that because of your loyalty to EBONY in the past you readers might be interested in these business aspects of the magazine. In terms of editorial coverage it translates into our ability to give you more and better coverage in outstanding features such as next month's issue will boast. They include a hunting trip to the High Sierras of California with Rochester (see above photo of Rochester getting word of deer tracks), a first person story by Beau Jack on how he was cheated out of \$500,000 by slicksters in the boxing game and a yarn on Negro skiers,



Golden Light
AUNT JEMIMA
PANCAKES
set appetites
a singin'!



Breakfast Menu

For a bonus of goodness
At a budget price!

AUNT JEMIMA PANCAKES*

Crisp Bacon Blueberry Sauce
Coffee

*Just add milk or water, stir gently,
and pop 'em on the griddle!

FOR DOUBLE FUN
Get Both Kinds!



Go Meds...
Go Merrier



SHOWER—BATHE... ANY DAY!

Discover Meds, the tampon designed by a doctor, made by Modess... the tampon more nurses are choosing each month. You don't know you're wearing one—neither does anyone else.

No chance of odor (odor forms only on contact with air)
No bulky pads or binding belts.

Buy a purse-size box today.

Regular... light blue box
Super... dark blue box



The Modess tampon

Acceptable for advertising in the Journal of the American Medical Ass'n
Send this coupon...

MONTH'S TRIAL SUPPLY (U. S. only)

Personal Products Corporation
Dept. E1, Milltown, N. J.

Please send me in plain wrapper a month's trial supply of Meds with easy-use directions. I enclose 10¢ (stamps or coin) to cover cost of handling and mailing. Size is checked below:

() Regular () Super

Name _____
Address _____
City _____ State _____

VOL. IV, NO. 3

EBONY

JANUARY, 1949

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CONTENTS

EDUCATION	
Arkansas Med School Opens Its Doors	13
<i>Girl is first Negro in mixed classes since Reconstruction days</i>	
HEALTH	
Hot Springs	19
<i>Its curative mineral waters lure 6,000 Negro visitors annually</i>	
Cancer	27
<i>Dread disease takes increasing toll of lives among Negroes</i>	
ENTERTAINMENT	
Symphony Player	24
<i>Denver violinist is only Negro in major U. S. orchestra</i>	
Knock On Any Door	34
<i>Humphrey Bogart makes powder-puff film version of best seller</i>	
Louis Jordan	39
<i>He writes hit tunes out of sage advice to the lovelorn</i>	
Talent Hunt	65
<i>Ohio youth wins fame in Horace Heidt radio contest</i>	
MARRIAGE	
My Life With Hazel Scott by Adam Clayton Powell, Jr.	42
<i>Popular Harlem pastor tells of home life with noted boogie pianist</i>	
YOUTH	
Home For The Homeless	51
<i>Chicago's Randall House is refuge for fatherless youngsters</i>	
ART	
Antique Repairman	56
<i>Martinique Negro mends art objects for big N. Y. department store</i>	
BUSINESS	
Walker Introduces New Hairdressing Process	62
<i>Oldest beauty firm claims technique will revolutionize industry</i>	
DEPARTMENTS	
Letters And Pictures To The Editor	4
Date With A Dish: Jeter's Hot Pot	33
Photo-Editorial: The Fable Of The 'Happy' Negro	60

COVER

The Powells—including little Adam III, better known as Skipper—are among Negro America's best known families. Although preferring relative isolation when not in the public eye at political rallies or concerts, the Powells agreed to tell about their personal lives in the revealing and entertaining article, "My Life With Hazel Scott," by Adam Clayton Powell on Page 42. They also posed for their first family portrait in color since Junior arrived. Credit Joe Covello of Black Star for the kodachrome.



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Alone and jittery on her first day in school, Edith Mae Irby stands nervously between classes in a hallway at the University of Arkansas medical school while white students stare at her. As first Negro to study with whites in history of school, she was a curiosity to fellow students. She is one of four women in her class.

ARKANSAS MED SCHOOL OPENS ITS DOORS

Brilliant Hot Springs girl is first Negro to attend mixed classes since Reconstruction days

FOR four months now, a slight, pert, somewhat-shy girl has been making history in the South by hefting her weighty medical books to the University of Arkansas' campus at Little Rock and taking her regular place in class daily. She is 22-year-old Edith Mae Irby, the first Negro to attend mixed classes in a Dixie university since Reconstruction days.

Admitted to the medical school when the university board of trustees decided to comply with a U.S. Supreme Court decision against Jim Crow education, the onetime Knoxville College honor student has fitted easily into the routine of the previously all-white school. Teachers and students have accepted her as part of the campus and followed closely the promise of university vice-president Dr. H. Clay Chenault that "she will be a part of her class, just like any other member."

On her part the Hot Springs girl has completely recovered from the tenseness which marked her first day on campus. She recalls: "In chatting before my first class, I think all of my classmates felt the same nervousness. It wasn't exactly something which could be traced to my presence. But we all wondered what would happen next and how we would fare with it. I relaxed a little when some of the fellows joked about sitting next to me on tests as they thought I would know the answers."

The Arkansas-born miss had previously given reason to white students for believing she "would know the answers." She placed 28th out of 230 applicants who took the professional aptitude test of the Association of American Medical Colleges.

Now completely adjusted and feeling that

"there's no obvious resentment from the white students," the white-jacketed freshman spends eight hours a day in class and another seven hours studying daily to meet the requirements of the rigid four-year medical course. She explains, "My test now is not as a colored student but it is as a medical student. Merit is the thing which counts from here on."

Judging students on ability has been declared basic in the University of Arkansas graduate school policy. It was used as a precedent two years ago when Negro ex-GI Silas Hunt was admitted to the law school, although in segregated classes. When Miss Irby was admitted, medical school head Chenault announced: "It is a physical impossibility in a medical education program to offer any measure of segregation." Other Southern states, however, have yet to follow Arkansas' lead.



While eating quick breakfast, Edith Irby studies medical books. She gets up at 4 a.m. to study two hours a morning, lives with aunt in North Little Rock.

Medical school head Dr. H. Clay Chenault (below) insisted Edith's acceptance was based on "impartial selection" by four doctors on admissions committee.



Checking notes in university hallway before class. Edith gets ready for lab session. White classmates often review notes with her, ask questions of one another as a study method.

ARKANSAS NEGROES RAISE FUND TO PUT HER THROUGH COLLEGE

RESENTMENT against mixed classes at the University of Arkansas has waned rapidly in the state despite the initial blast of Governor Ben Laney against the idea. The state's white dailies supported the end of segregation. The Arkansas Gazette, leading state newspaper, hailed the step as "an epoch in race annals" that "has spiked the guns of the South's constant critics and of those impatient radicals who seek to batter down the whole institution of segregation at a blow." A small railing which had been placed around the single Negro student at the University of Arkansas law school to separate him from other students was removed because it was a "physical inconvenience for all students."

When Edith Irby reported her first day at school, the liberal Dr. Chenault "wished her well." In the many letters of congratulation she received, many came from alumni of the Arkansas medical school.

But perhaps greatest enthusiasm over her admission was among Negroes in Little Rock and Arkansas, who have been chipping in dimes and quarters to a fund to put her through school. Funds collected by Hot Springs alumni of her high school pay for her tuition while a similar Little Rock movement sponsored by a Negro newspaper, the State-Press, takes care of her living expenses.

Edith works hard to justify the faith of these loyal supporters. "I need 24 hours more to the day," she says. She sleeps only five hours a night and gets up at four in the morning to cram on her homework. She finds the courses not "too tough."

"Medical training calls for plenty of work, but it's loads of fun," she says. The five-foot-tall girl finds no time for dates. Her only recreation, as she puts it, is a single letter to her fiancé in Hot Springs every other day.

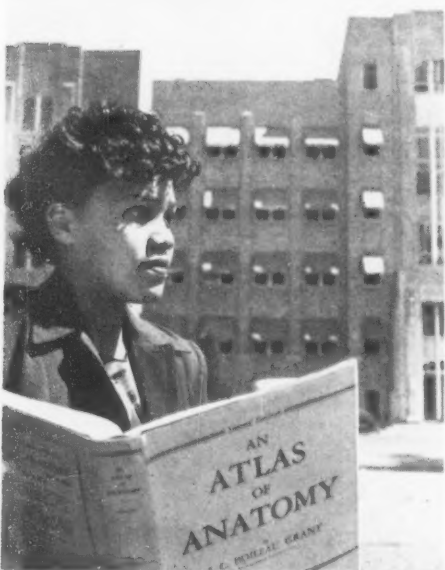
She works with a white classmate in anatomy lab sessions and says: "I've had no trouble. My partners are fine to work with. There's very little difference in going to school with white students than with Negroes."



In lecture room, Edith sits in center of room among other students, seats being determined by alphabetical arrangement. First Negro student at University of Arkansas was taught in isolated room by dean. Later white students came to one-man classes, claiming that Negro student was getting better instruction than they were.



For her lunch, Edith eats alone in conference room. College officials told her to bring her lunch from home and eat in separate room in order to observe state's Jim Crow laws. She worked in Chicago mail order house last summer as an "inquiry clerk" to raise money for school.



Studying during recess, Edith digs into her anatomy books on campus. She uses the medical library along with white students, sits where she wishes.

SHE HOPES TO BE PEDIATRICIAN IN SOUTH

EDITH IRBY hopes to become a pediatrician and practice in her native South where today there is not a single certified Negro pediatrician. She has been working towards that goal since her early years in the resort city of Hot Springs where she "saw many suffering people come to regain their health."

"It was then, while I was still in high school, that I made up my mind to become a doctor," she says. "By studying pediatrics it is possible that I can learn to prevent sickness that occurs in later life. If we can build strong children, we will have healthy men and women."

While her admission to the University of Arkansas has virtually assured her goal, her education was not always easy. Born on a farm near Conway, Arkansas, she saw some tough days after her father died when she was 8. Her mother moved the family to Hot Springs, where she became a cook to support

her children. In high school Edith won high honors and headed for Knoxville College in Tennessee, where she had a scholarship for four years. She won her degree there at the age of 20.

Although she had doubts about being admitted to the University of Arkansas, she took the medical school test.

Pending her admission she went to live with an aunt in Chicago and attended summer classes at Northwestern University.

Only when a press association reporter called her long distance from Little Rock and broke the news to her did she learn about her admission to medical school in her home state. Her first statement, after getting the news, was: "There may be a little resentment among the older people, but young students my age have very little prejudice in Arkansas or anywhere else."



In chemistry lab, Edith dons apron and prepares to solve assigned problem. In anatomy lab, each student picks own partner and she found no difficulty getting white student to work with her. "I like the school and townspeople," she says.



Leaving school at 5 p.m., Edith heads home for dinner and an evening of study. Teachers went out of their way to be nice to Edith, asking her if she had any problems. Other Southern states are expected to follow Arkansas' example soon.



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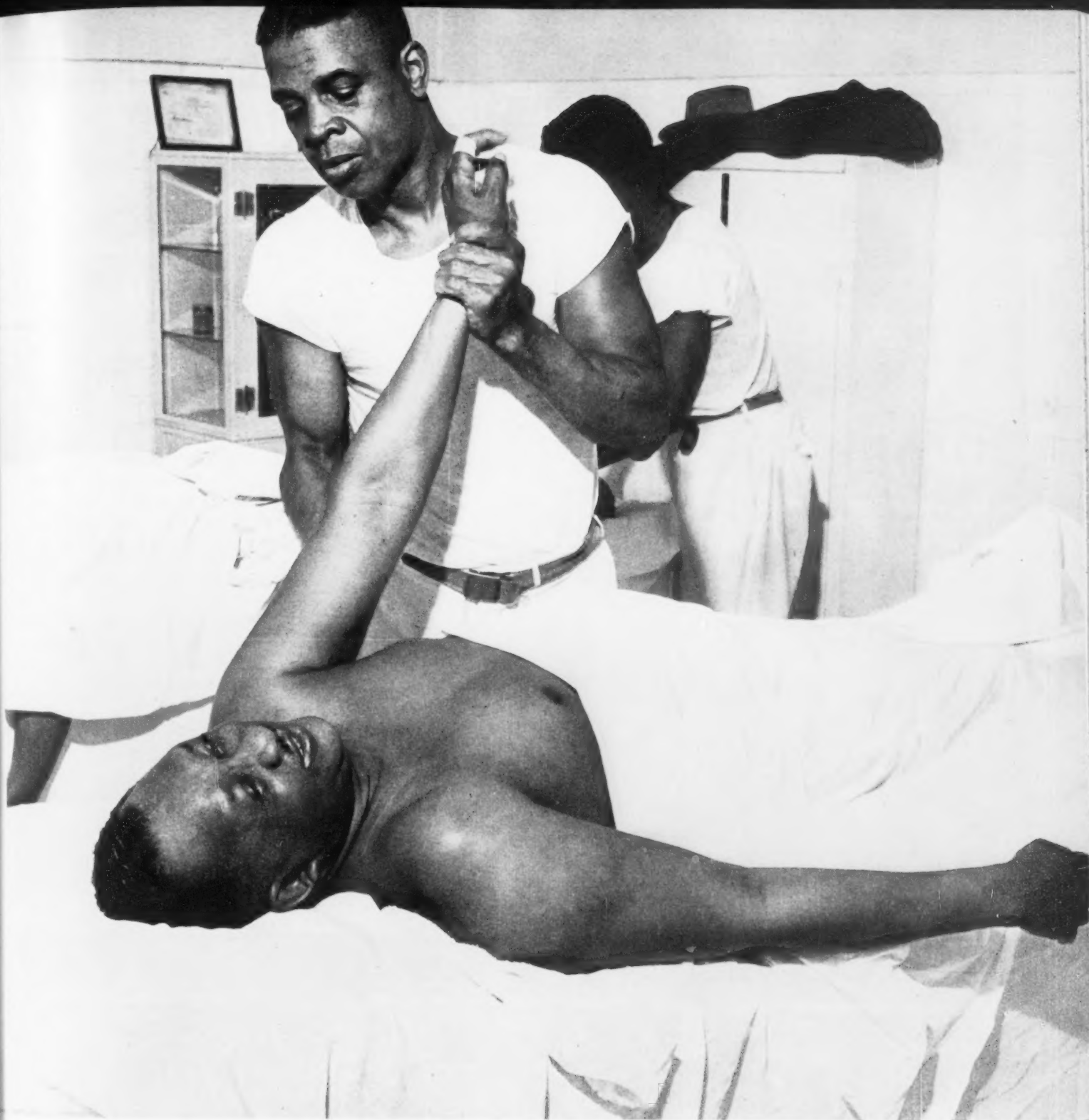
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Brisk rubdown is given New York tavern owner Leroy Covan by masseur Erskine Bottoms at Pythian Bath House, where more than 50,000 baths in mineral waters from hot springs are given to visitors annually. Hotel run by Knights of Pythias has 20 tubs, charges \$1.20 for bath piped in from government collecting basin.

HOT SPRINGS

Its curative mineral waters and fabulous gambling lure 6,000 Negro visitors to Arkansas spa each year

OF THE 300,000 Americans who make an annual pilgrimage to world-famed Hot Springs to be healed in body and spirit by either the resort's miraculous mineral waters or its fabulous gambling tables, more than 6,000 are Negroes.

For 40 years now they have thronged to the 66-room Pythian Hotel and Bath House, only one of the 17 pay bath houses in the city open to Negroes. Many, however, never go near the bubbling thermal waters from the 47 hot springs, which are known to have remarkable curative powers. Instead they patronize the

gambling tables which are ostensibly illegal but which operate relatively out in the open with no law to worry about except the law of averages.

The year-round Negro population of 8,000 in the city makes its livelihood mainly catering to these guests (1,000 can be accommodated at once in hotels and boarding houses) and in working as bath house attendants in white establishments. Only one, Alphonso Logan, has attained masseur rank in white Bath House Row, where Arkansas' traditional color line is rigidly observed.



Two Chicago visitors, Mrs. Swy Jackson and Benetta Tate, arrive at Pythian Hotel for stay. Hotel has been remodeled twice since it was built in 1908, once after a fire and again in 1923 when elevator was added to four-story building.



Popular Pythian lobby, crowded but peaceful during day, is usually scene of wild rush to baths before dawn as females fight for choice position in line to get one of eight tubs for women. Bath house pays \$60 per tub annually for mineral water.

QUICK CURES CLAIMED FOR HOT SPRINGS BATH

NO MATTER how high the poker stakes or how fast the fillies, in Hot Springs water is still king and baths are big business. At the Pythian Hotel, which has no bathrooms, everybody is a participant in the hot-water frolics at \$1.20 per dip. At the season's peak in early March, some 450 guests jam the bath house each day, relaxing and recuperating while taking one of the many types of treatment available—vapor baths, standard baths, Turkish baths, Sitz baths, showers, sprays, douches and a variety of massages. When not in a tub, Hot Springs visitors still partake of its hot-water treatment by carrying small folding cups which they can fill with hot water that comes from spigots at almost every street corner downtown.

One need not be wealthy to afford a Hot Springs vacation. Board, room and baths for two weeks can be had for as low as \$80. Rooms at the Pythian are \$2.50 to \$4 daily and there are at least 25 good eating places available to colored tourists. The Pythian overflow finds refuge at private homes, and the Woodmen's Good Samaritan Hotel, which hopes soon to reopen its bath house. For those who can't afford bath charges, a Government Free Bath House is operated by the Department of Interior but all applicants must take the "pauper's oath" before dipping into the pool with 105-degree water.

Curative power of the hot-spring water was supposedly discovered by the Indians who recommended it to the Spanish explorers back in 1541. Pythian Bath House director Dr. Harold Phipps insists that in his 38 years in Hot Springs he has seen people toss away crutches after a course of baths. The Federal authorities, however, recommend that baths be taken only when prescribed by one of Hot Springs' specially qualified physicians (seven are Negroes).

"Most common ailments helped are rheumatism, arthritis, neuritis, kidney and venereal diseases," says Pythian bath house manager Fred Martin, "but the water is harmful to such as tuberculosis and cancer."

Some claim benefits similar to Hot Springs can be had by soaking in a tub at home. One such heretic, a medic at the Army and Navy Hospital, wrote: "Since I have been at the hospital, we have been giving mineral baths to all our patients. And I can truthfully say that in all that time we have not had one case of smelly feet."

SWEATING IT OUT AT THE BATH HOUSE



In tub with 105-degree water, Mrs. Robert Brooks of Rochester, N. Y., is attended by Naomi Andrews, one of 36 employees at Pythian Hotel.



Steam cabinet brings perspiration to face of New York City's Finley Hoskins. Five to 12 pounds can be lost in set of 21 baths.



Cooling room follows bath, massage and shower. Pythian Hotel has six masseurs who earn from \$200 to \$250 per month plus tips.

BETTING AT THE RACE TRACK



Trying to pick winner at Oaklawn Race Track near Hot Springs, tourist eyes horses and Racing Form before placing his bet.



Leading horse trainer John G. Webb gets newest acquisition Artillerist ready for the starting post at Oaklawn. He had four horses at track last season.



On track grounds in front of pari-mutuel windows, Negro track fans mix freely with whites but not so in grandstand. Betting windows have "Colored" sign.

PLAYING AT THE NIGHT CLUB



At one night club for Negroes in Hot Springs, the Circle Grill, strip teaser Leeta Harris and singer Duke Chisholm entertain patrons in the wee hours of the morning. Only four of eight movie houses admit Negroes and those in balcony or rear. Hundred-dollar private parties (champagne and lobster most popular) are often held in hotel rooms.

RELAXING AT THE HOTEL



Enjoying sundeck are Mrs. May Hill of Chicago, Mrs. Ed W. Henry of Philadelphia, Mrs. Truman Gibson of Chicago and Mrs. E. C. Jones of Clarksburg, W. Va.



Dining room is favorite meeting place. Chicagoans Mrs. Adolph Watson and Martin Medina (right) chat with Mrs. Robert Brooks and Mrs. Harold Phipps.

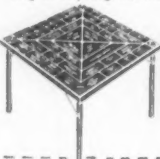


Card games are hotel pastime for many guests. Chicago visitors Virginia Gladney, Loyce L. Weems, Dorothy L. Philpot and Mrs. Percy Armstead join in tonk game.

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Sightseeing attracts many visitors. From Observatory Tower above Hot Springs Mountain, New York night club owner Ed Small shows fellow New Yorker Edna Lyons scenic beauty of Ouchita Mountains.

'BIG NAMES' FLOCK TO SPA TO TAKE POPULAR TONIC BATHS

FAMED as a resort and convention town as well as a spa, Hot Springs' popularity among Negroes is indicated by the "big names" who have disported there. They include top-ranking figures in sports and leading colored businessmen in the Midwest and East. Jack Blackburn, late trainer of heavyweight champ Joe Louis, spent his declining days at the celebrated resort.

Most stay at the Pythian Hotel, whose register reads like a "Who's Who in Negro America." The hotel claims to be up to the standard of the best Negro hotels in the nation and boasts "every device known to modern science for the administration of natural hot water baths." Most popular at the bath house is the standard tonic bath in which the bather is fully immersed in a tub of 105-degree water, is allowed to drink hot water freely while being bathed, is massaged, showered and then put into a cooling room to rest. The hotel accommodates 170 guests, has been managed for the past 15 years by West Indies-born Dr. Harold Phipps.

Bulk of the visitors are from Chicago, because of advertising in that area and its proximity. Among the oldest customers is Chicago mortician Charles S. Jackson, regular visitor for more than 30 years.

Biggest discouraging factor to visitors is the Southern pattern of racial discrimination which limits recreational facilities for Negroes. They are not allowed to use the public swimming pool, golf links or tennis courts. The Oaklawn race track has "for colored" sections. A 40-bed hospital, the Alice Eve Memorial, on the top floor of the Pythian is the only Negro hospital in Hot Springs, although they are admitted to the Methodist and Army and Navy General Hospitals. Stores, however, welcome heavy-spending Negro trade with open arms and the fish in Lakes Catherine and Hamilton do not care whose bait they swallow.

Gambling operates 24 hours a day with poker, banking and round-table dice, policy and skin the most patronized games. Bets range from 50 cents to \$1,000. Gambling barons make certain that the cleansing powers of Hot Springs are not confined to its mineral waters.

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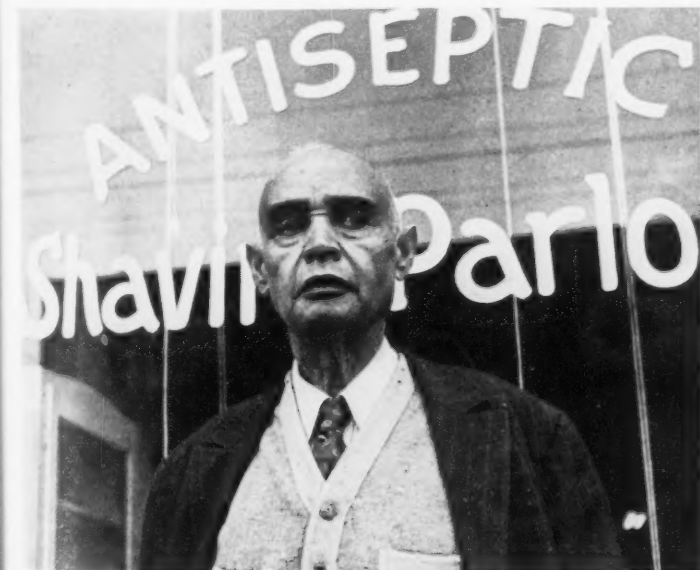
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Manager of Pythian Hotel is Dr. Harold H. Phipps, 66, (right), discussing hotel business with R. A. Hester of Dallas, Supreme Chancellor of Pythias which owns and operates institution. Recent improvements at hotel cost \$60,000.



Bath House manager Fred Martin, 54-year-old native son of Hot Springs, was bath attendant at swank Arlington Hotel for 27 years before taking charge at Pythian. He supervises 150 to 300 baths daily, can handle up to 500.



Longtime resident of Hot Springs is barber John Rector, 70, who has been taking baths for 50 years. City has two Negro policemen. Colored passengers ride in rear of buses but most visitors use cabs.

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Seated in the second row center, violinist Jack Bradley joins in a rehearsal of the 85-player Denver Symphony Orchestra at City Auditorium. During summer orchestra gives "pop" concerts in open at Red Rocks, natural stone music amphitheater. Last summer Bradley played at Red Rocks under famed Igor Stravinsky.



Musical score is checked by Bradley with Saul Caston, permanent conductor of the city-supported Denver Symphony. Bradley plays piano, brass, woodwinds and other string instruments in addition to his favored violin.

SYMPHONY PLAYER

Denver violinist Jack Bradley is only Negro musician in 25 major American orchestras

THERE ARE 2,230 players in the 25 major U.S. symphony orchestras; only one is a Negro. He is 29-year-old Jack Bradley, second violinist in the Denver Symphony Orchestra. That Bradley is the only Negro playing in a top-rate symphony orchestra today is due to two reasons: 1) Jim Crow; 2) the plain and simple fact that any symphony musician must be plenty good.

Bradley is plenty good. He was able to get into the Denver Symphony not only because of his talent but also because the orchestra was short a good viola player nine years ago. Horace E. Tureman, then conductor, auditioned Bradley and gave him a spot in the viola section although it was not the colored musician's favorite instrument. Without fuss, the color line was abolished. Under Saul Caston, who succeeded Tureman, Bradley reauditioned for a violinist's spot in 1946. Now he has his job for life if he wants it.

Bradley's success with the Denver Symphony is a sign of the growing interest of Negroes in playing classical music rather than jazz. At least three colored musicians—bassist Carolyn Utz with the Columbus Symphony, cellist Geraldine Carson with the Connecticut Symphony and trumpeter Eugene Hicks with the Albuquerque Civic Symphony—have won places in "minor-league" orchestras. Others have played in youth symphonies. Eventually they will hit the big time. But the road is not easy. They will have to say, like Bradley: "Mostly I just practice my fiddle—practice, practice, practice."



To supplement income during off-season when symphony does not play, Bradley gives music lessons to neighborhood children. He is working for master's degree in music at Denver University. He already has two bachelor degrees.



Solo performances are often given by Bradley at community gatherings like musical program at Zion Baptist Church. He is unmarried, lives at home with his divorced mother. He gave his first music recital at 11, played in the high school orchestra.

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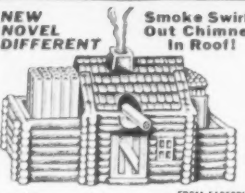
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An ace tennis player, Bradley works out on the courts for relaxation. He is a member of Denver's Local 623 of the AFL Musicians Union, thinks the press unfair to union head Petrillo. His union salary is \$55 weekly.

BRADLEY STARTED IN MUSIC TO QUALIFY FOR KID BAND

IN A PROFESSION where tempers often flare, where petty jealousies are often rampant, Jack Bradley gets along remarkably well with fellow musicians in the Denver Symphony. A fellow-musician in the orchestra describes him thus: "An easy guy to play with, no fancy temperament, no monkey business, a good all-around guy whether you're playing beside him or sitting with him over a beer."

While still a lad in short pants, Bradley sallied forth one day, a 25-cent piece clutched tightly in his fist, for his first music lesson. His aim wasn't in the direction of a symphony seat. All he wanted to do was to play in one of the kids' bands which the Denver Post sponsored. Bradley remembers: "They gave those little bands plenty of ballyhoo, and every kid that got into a band got a free cap. Golly, how I wanted one of those caps."

He learned a little from his music lessons—not much, but enough to qualify him for a Post band, for which he auditioned at ten.

He was nervous at the first audition. He is still prone to nervousness. "But I think nervousness is good. It keeps you keyed up, and you play better."

Bradley's only real tussles with Jim Crow occurred during his army career. He spent five years in the South, serving as a musician and bandleader. In Alabama he headed the 215th AGF all-Negro band; in Texas he abandoned the violin temporarily for the GI French horn; he also served in Virginia and Mississippi.

In 1942 Bradley was taken on as a member of an otherwise all-white orchestra in Dallas; a fellow-musician was Jacques Singer, now conductor of the Toronto Symphony.

A meddlesome, high-ranking officer objected to Bradley's membership because "it might embarrass other musicians."

Singer led the assault against the brass, finally announced: "You say you're just trying to protect us musicians. Okay, what do you say we take a vote?"

It wasn't the army way, but the officer agreed, and the vote was unanimous. Bradley played.

The brass-hat fired one parting, bitter, spiteful shot: he ordered that Bradley's name be stricken from the program.

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CANCER

Detection clinics hope to check soaring Negro deaths from disease

BECAUSE U.S. Negroes today live longer than ever before, more of them will die of cancer in 1949 than in any other year in history. Saved from other killing diseases such as tuberculosis and pneumonia by higher living standards and new miracle drugs, Negroes are now growing older—and riper for cancer, primarily a disease that strikes people past 40. One out of every 13 Negroes now alive in the U.S. will eventually die of it.

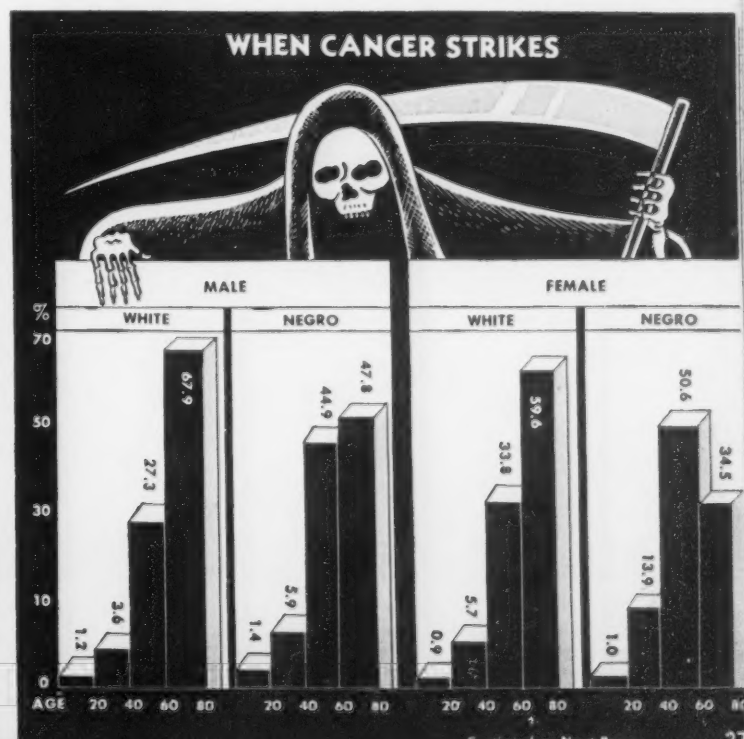
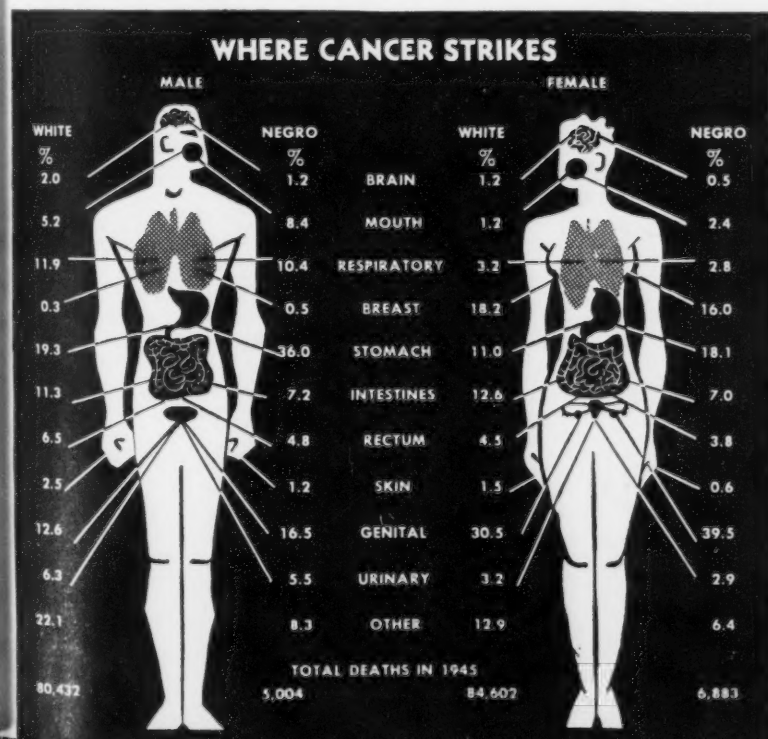
Once considered as a "white man's disease," cancer is proving itself a respecter of no color lines. In the last decade the percentage of in-

crease in cancer deaths among Negroes has tripled that of whites. Today it rates sixth as the leading cause of Negro deaths where once it was not in the first ten. Not too many years ago, young physicians were taught that Negroes seldom had cancer but today statistics show that between the ages of 30 and 55, cancer mortality is higher among Negroes than whites.

As America mobilizes to war on this scourge that kills someone every three minutes, medical men are hoping to plug the biggest gap in the front line offensive against the No. 2 cause of

all U.S. deaths—the fast-growing Negro cancer toll. Since cancer can be cured if caught early enough, most potent weapon so far against the disease is detection. Like a mammoth police dragnet, some 800 outposts are maintained by the American Cancer Society around the nation to track down first clues of cancer. Typical is the 10-year-old tumor clinic in Chicago's Provident Hospital. On the following pages EBONY shows how Provident doctors go about finding the elusive cancer cells in patients and how they cure the disease—if detected in time.

How and when cancer strikes is shown in these graphs by artist Leroy Winbush. Internal cancers cause more than 70% of Negro cancer deaths. Total of 13,300 Negroes died of cancer in 1947. Most fatalities among colored men occur from 55 to 65, among colored women from 45 to 55. Total of 244 died below age of 25.



FAULTY DETECTION BOOSTS DEATHS



① In cancer clinic at Provident Hospital, woman comes in for checkup to determine if she has cancer. Most are referred to clinic by private physician.



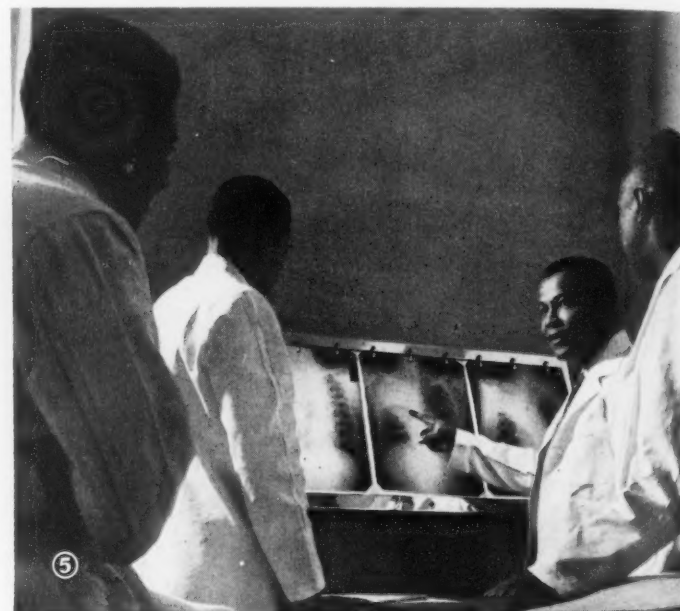
② Previous medical record is checked on all patients before examination begins. Chances are 1 in 7 that Negro females will get cancer by 50.



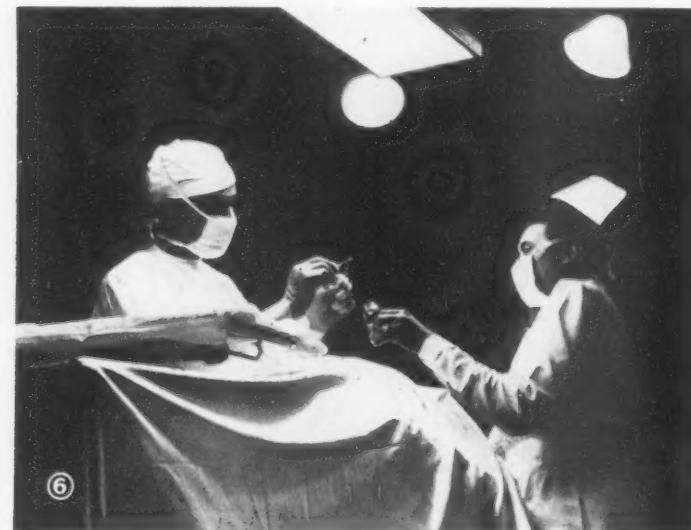
③ Routine check is made on blood pressure, blood and urine. Provident has lecture series to advise doctors on new methods of cancer detection.



④ Fluoroscope test is made in cases of suspected cancer of the stomach. Patient drinks glass of milky barium solution to make digestive organs visible on screen. Cancer of digestive organs causes half of cancer deaths among Negro men.



⑤ X-rays are taken, particularly in chest and lung cases. Dr. William Quinn checks over film with staff. Cancer of respiratory organs is five times more frequent among Negro males than females.



⑥ Biopsy is performed by surgeon to remove bit of tissue from suspected area for microscopic test. White women have 50% more cancer of the breast than colored women. More than 1,000 Negro women die annually from breast cancer.

AS YET nobody knows what causes cancer. Nobody has a foolproof way of detecting it. And nobody can claim a positive method of curing it. Research men are spending millions of dollars tackling all these three phases of cancer study but short of a knowledge of cancer's origin and cure, doctors would settle for a more reliable method of tracking down the disease.

One out of every four cancer victims is saved from death today with current treatment techniques. But another additional third could be cured even with inadequate detection methods of today if more people were aware of the symptoms of cancer, if there were more detection clinics and if more doctors would be able to spot cancer when examining their patients in a routine checkup.

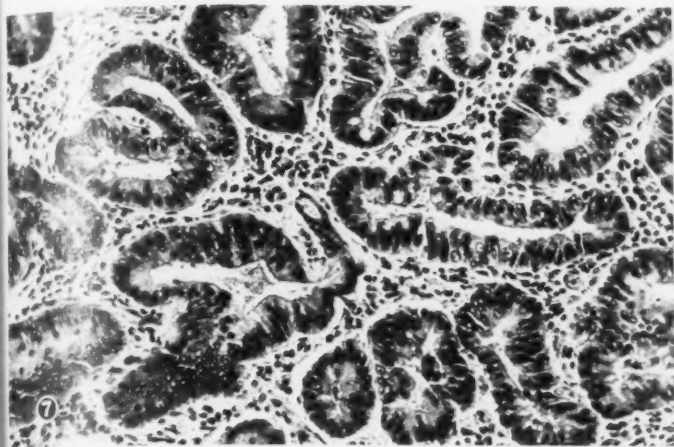
How ignorance and too few detection centers boosts the cancer rate is tragically shown in the disproportionate number of Negro women who die from cancer of uterus each year, although the chances for a cure are higher than for most cancers. Twice as many colored women die from this ailment than white women; four out of every ten Negro women cancer victims are killed by this disease. Yet the chances for a complete cure are three to one. Detection, too, is relatively advanced with a newly-devised smear test of vaginal fluid.

Lack of proper medical care not only is responsible for causing this affliction but also for failing to detect and check genital cancer before

AMONG WOMEN THIS IS THE BOOK

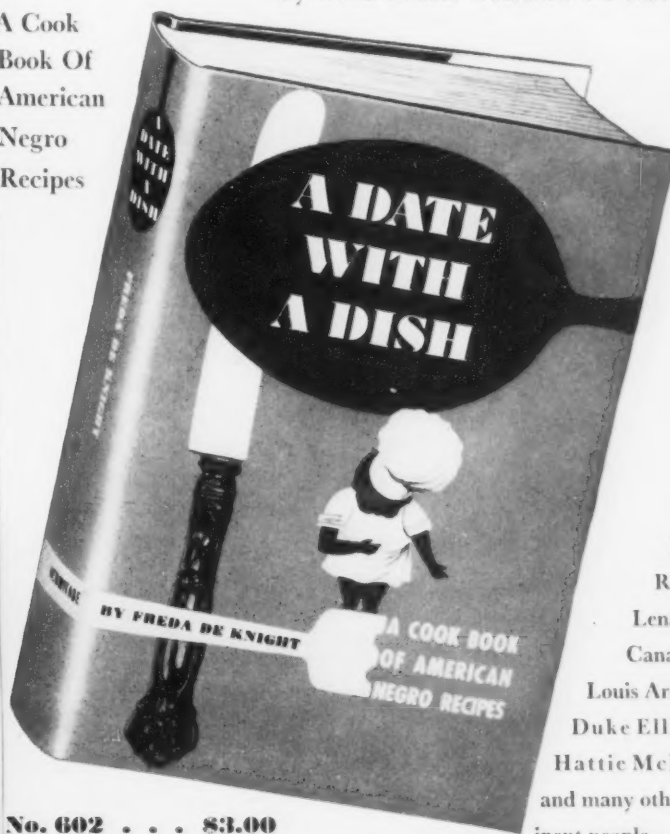
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Pathologist looks through microscope for cancer cells after suspected tissue is sliced on microtome and placed on glass slide. Twice as many new cancer cases are detected in South each year than in rest of U. S. but South has lowest death rate.

It is fatal. The U.S. Public Health Service points out: "About 20 per cent of the births to colored mothers in cities where a cancer survey was conducted were delivered by midwives compared with about 3 per cent of the births to white mothers. These figures suggest that Negro mothers receive less adequate medical care at childbirth than do white mothers. Cancer of the cervix is more likely to develop when lacerations and tears resulting from childbirth are not properly cared for."

But even with crude childbirth methods, consequent cancers could be checked and the death rate from genital cancers sharply cut if cases were discovered in the early stages. Of all major forms of cancer, chances of cures are best in cancers of the cervix (80 per cent). No hospital is satisfied with less than 50 per cent overall cures in cancer of the uterus. But in the South where the incidence of cancer among Negro females is much higher than in the North because of improper maternity techniques, facilities for detection are woefully inadequate.

In Mississippi, more than half of the 785 cancer cases handled last year by the American Cancer Society were Negroes. Elizabeth N. Wates, ACS state head, predicts: "As the educational campaign progresses and the people become more conscious of the symptoms of cancer, we feel that the ratio of Negroes will greatly increase as statistics seem to show that cancer is more prevalent among Negroes than whites."

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Radium capsule is inserted in vagina of female patient to treat cancer of the uterus. Radioactive rays will kill cancer cells, leave normal cells unaffected. One gram of radium costs \$20,000. There are only three pounds in existence today.

IN EARLY STAGES



Surgery is used on 80-year-old patient with cancer of the bladder. Surgery is also used in biopsy to remove suspected tissue from body. Cured cancer patients must return to clinics regularly to make certain disease has not recurred.

BECAUSE seven out of every ten Americans have had friends or relatives who died of cancer, the disease has been responsible for a secondary affliction—cancerphobia. It is compounded of fear as well as ignorance of cancer and how it can be cured. Doing a thriving trade off cancerphobia are large numbers of quack patent medicine men who peddle some \$40 million worth of phoney cancer cures annually.

Another phase of cancerphobia involves the grim fatalism that accompanies the announcement that a person has cancer. Too many people still believe cancer incurable. Actually, one out of every three of the 17 million Americans now expected to die eventually of cancer could be saved with existing cures if—and it is a virtually impossible if—everyone, sick or well, would be examined for latent cancer every six months.

Today's statistics, however, tell a different story. No more than one out of four cancer-stricken are cured by one of the three proven techniques—surgery, x-rays, and radium. A number of other treatments, such as the use of sex hormones, nitrogen mustard and different chemicals, have proven successful in some cases but most are still in the experimental stage.

Strangely enough, the cancer which is easiest to cure—skin—affects Negroes least, while the cancer that is hardest to treat—stomach—hits them most. White men have ten times as much skin cancer as Negro males (95 per cent recover). Stomach cancers, however, affect more Negro men than any other type (80 cases per 100,000 population) and more than half of the cancer deaths among Negro males are caused by cancer in the digestive organs. Only one out of six get to a surgeon in time to save their lives. Close to 5,000 Negroes died of this ailment last year.

Unfortunately, stomach cancers are the most difficult type to detect. The ailment is a silent, stealthy killer that can be detected only by medical examination. Recently, two of the world's foremost surgeons discovered that they had stomach cancers by feeling the mass bump against the operating table. But when a stomach cancer reaches this size, it is too late. Most other symptoms—loss of weight, pain, nausea, blood vomiting, anemia—show up when the cancer is too advanced.

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NEGRO IMMUNITY MYTH DISPROVED

TIME WAS when cancer was generally believed to be a "female disease" because it attacked women's reproductive organs most often. That theory has long since been tossed out the window by statistics that show the cancer death rate for men slightly higher than for women. Similarly discarded has been the long-held belief that Negroes were not as vulnerable to cancer as whites. Again statistics disproved the medical myth. In the past decade Negro death rates went down for all causes, even heart disease, with but two exceptions—cancer and diabetes.

Biggest reason for the theory that Negroes are not susceptible to cancer is the same one that for many years had whites unaware of the ravages of cancer. People just died of old age without doctors knowing that the actual cause was cancer. Actually the first cancer detection clinic in the U. S. was set up only in 1937 in New York City, whereas today there are close to 200. Medical facilities for Negroes are still far behind white institutions and cancer detection among Negroes, let alone treatment, has a long way to go before it catches up to white standards.

The U. S. Public Health Service recognized the discrepancies in a report which states: "The illness rates of Negro males are so low relative to those of Negro females and to those of each sex in the white population that it seems almost certain that a large proportion of male Negroes with cancer never receive any medical treatment for that condition." While there is little difference in cancer incidence among whites, Negro females have twice as much cancer as males.

The Metropolitan Life Insurance Company definitely states: "Negroes are generally as susceptible to cancer as are white persons, except for skin cancers which the pigmentation of the Negro appears to afford some protection." Doctors are still studying the strange observations in regard to the rarity of skin cancer among U. S. Negroes while the same disease rates high in Africa. A study of 482 cancer cases among Kenya natives showed almost 40 per cent were located in the skin. Only six cases of skin cancer per 100,000 U. S. Negro men were reported in a recent Public Health Service survey.

On the other hand cancer death rates among U. S. Negroes are four times as high as that of the Bantu Negroes of South Africa, who have twice as much cancer as other African peoples.

"Dermatologists and clinicians long have believed that light-skinned persons are more likely to develop cancer of the skin than are persons with more pigmentation," the U. S. agency states. Skin cancers are especially prevalent among Southern whites, almost always occur on exposed surfaces—hands, face and neck. Among Southern Negroes, too, skin cancer is more common than among colored Northerners. Actually if skin cancers among whites are eliminated, figures show that cancer incidence is virtually the same for white and Negro females.

Cancer today rates fourth as the leading cause of death of Negro women, sixth among Negro men. In the campaign to halt the increasing number of Negro cancer deaths, more and more detection centers and clinics are being opened to Negroes in the South, where incidence rates are much higher among colored women than in the North. Lower cancer rates for Southern Negro men than Northerners may indicate their failure "to obtain medical care rather than a greater resistance to cancer," according to the Public Health Service.

In some places Dixie's rigid color line, has faded in the face of the cancer threat. At LaGrange, Ga., last summer 50 white persons sat down with 11 Negroes to enjoy a barbecue banquet in celebration of their successful treatment for cancer. Five clinics in Mississippi treat both Negroes and whites.

Four hospitals in Birmingham are open to Negro cancer patients. Baltimore's Provident Hospital has a cancer detection clinic but officials complain that local Negroes do not use it enough.

Georgia and Kentucky have Negro state commanders of the American Cancer Society in addition to the one for whites. Negroes can get care at any of the 16 state clinics supported by ACS in Georgia and there is a cancer detection clinic in Atlanta's Georgia Baptist Hospital which treats Negroes and whites. In Kentucky Negroes are accepted at 17 of the 18 cancer clinics in the state.

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STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF NEGRO DIGEST PUBLISHED MONTHLY AT CHICAGO, ILLINOIS FOR OCTOBER, 1948.

State of Illinois } SS.
County of Cook }
Before me, a Notary Public, in and for the State and County aforesaid, personally appeared John H. Johnson, who having been duly sworn according to law, deposes and says that he is the Publisher of NEGRO DIGEST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, John H. Johnson, 5125 South Calumet Avenue, Editor, John H. Johnson, 5125 South Calumet Avenue, Managing Editor, John H. Johnson, 5125 South Calumet Avenue, Business Manager, John H. Johnson, 5125 South Calumet Avenue.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If now owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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John H. Johnson, 5125 South Calumet Avenue, Chicago, Ill.
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3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state. There are none.)

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JOHN H. JOHNSON,
Editor and Publisher.
I am to and subscribed before me this 22nd day of September, 1948.
(Seal) Willie E. Miles
My commission expires April 29, 1953.

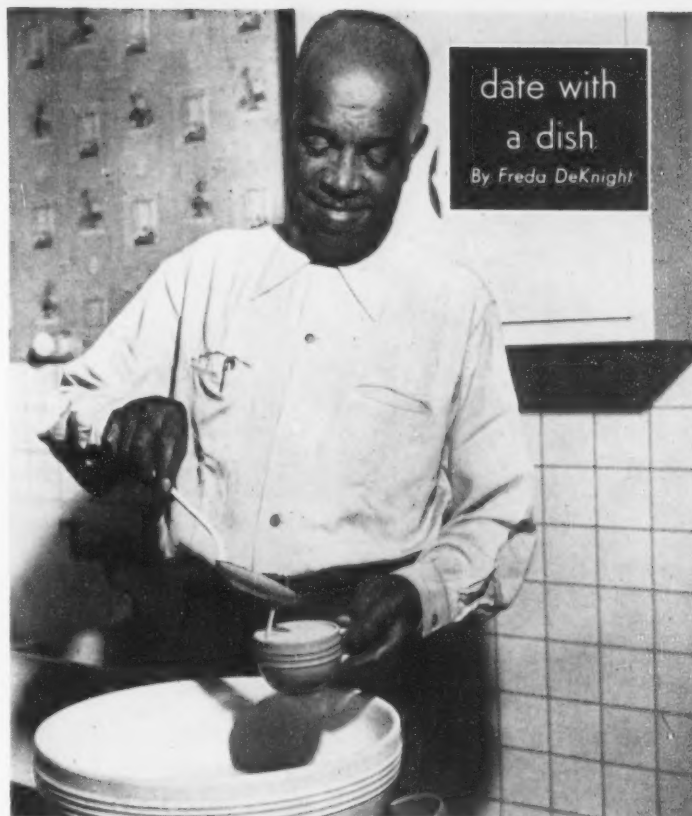
HOT POT

Traditional holiday drink of Virginia family is festive treat for either New Year's Eve or Day

FOR ALL its backwardness and clinging worship of traditions, whether in politics or dress, the South has given the nation many culinary delights that are featured tidbits of gourmets everywhere. Many of these Dixie specialties are the product of imaginative Negroes whose talent with food and drink created many new, delectable dishes. Some of these kitchen specialties were always associated with holiday seasons and gave spice and sparkle to the festivities.

Typical was Jeter's Hot Pot down in Caroline County, Virginia. The Jeters, who lived in the county for three generations, were well known for their hospitality and the country folk came to know their home well during the festive Yuletide season. On New Year's morning at 4 a.m. a gun was fired by the head of the family to summon friends and strangers from near and far to drink the traditional Hot Pot, which was served with biscuit wafers made by the Jeters. A cup of Hot Pot was a real starter for a Happy New Year.

Today George Jeter lives in Philadelphia but he still carries on the Hot Pot tradition on New Year's morning—but not at 4 a.m. and without the use of firearms. But the drink is still a real treat even in its modernized version. It can be served either before or after the bell tolls for the entry of 1949.



date with
a dish

By Freda DeKnight

George Jeter samples some of his famous Hot Pot just before serving. Since coming to Philadelphia from his native Virginia where his Hot Pot was popular, Jeter has been working for the Pennsylvania Collector of Internal Revenue.



1 Ingredients for Jeter's Hot Pot are assembled. They make total of six quarts. In making drink, George Jeter insists on using only the best whiskey to give proper flavor. Jeter was formerly the first Negro deputy coroner for Philadelphia.



2 Beat yolks from 1 doz. eggs until light. Add 2½ cups of sugar gradually and continue beating until fluffy. Recipe for Jeter's Hot Pot was once closely-guarded family secret—never given outside the family.



3 Add 2 qts. milk, 2 qts. cream, 2 tsps. ginger, 2 tsps. cinnamon, 2 tsps. allspice, 2 tsps. nutmeg, ½ tsp. salt. Stir well while adding.



4 Pour 1/5 qt. Bourbon whiskey, 1 pt. rum and 1 cup brandy into mixture in a large, roomy pot and mix constantly.



5 Place on stove with low flame, stirring constantly until mixture thickens. Never bring Hot Pot to boiling point.

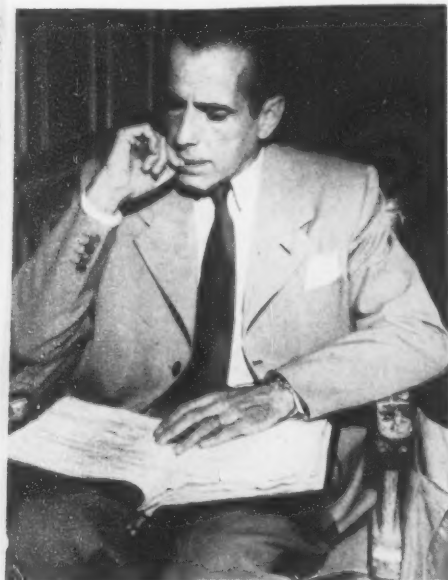
...and, as we're right up to him and this man says, 'You're a
 kick with me...'
 Good old Sunshine!
 Mr. Grant, he says for me to come over with him to see you.
 I told me that all had to say away from him. Madison because
 hat man—his head nodded at Kerman—would have the police
 pick me up if he knew he was for Nick and maybe have me
 arrested. Sunshine's voice went on, almost in a low wail, and the
 words leaked over and leaked over. "So Mr. Grant, he says
 for me to come stay at his place so the police won't get me."
 "I thank you, Sunshine," Morton said.
 Kerman drew his chair right up to the witness stand. "Hello, Sun-
 shine," he said understandingly. "Are you a Christian, Sunshine?"
 "Huh?" Sunshine asked, still staring at Morton for support.
 "Are you a Christian?"
 Sunshine shrunk back against the witness chair. "Yes, sah."
 "So you brought the news of the killing to Nick?"
 "Yes, sah."
 Kerman stood so that Sunshine couldn't see Morton. "How old
 are you?"
 "Twenty-four."
 "Minutes or days?" Kerman asked sarcastically.
 "Years," Sunshine said solemnly.
 "How many times have you been picked up by the police?" Sun-
 shine hung his head. "Suspicion of strangling—wasn't it?"
 "No—ah, you say they didn't like the color—Nick and so on."
 That got to the jury. Their eyes all came over and rested on Sun-
 shine's face sympathetically.
 "Just answer the question!" Kerman shouted. His voice dropped
 to a low tone. "You like Roman, don't you?"
 "Yes, sah!"
 "You want him to get out of this, don't you?"
 "Yes, sah! He didn't do it—he was with me!"
 "Where were you born and raised?"
 "Jah!"
 "Ever been in a chain gang?"
 "No, sah!"
 "You should have been!"
 Morton stood up. "Move to aside—moment only to prejudice the
 jury."
 "Yes—aside is, Miss Simpson," Judge Drake said.
 "Did you see Officer Riley being murdered?" Kerman asked
 loudly.

[495]

Page from original book is basis for dramatic courtroom scene involving Negro witness Sunshine. Dialect was eliminated in film script.



Castling for Sunshine role, Columbia's Victor Sotker liked Robert Davis for part. Youthful actor got two-week guarantee at \$350 weekly.



Star Humphrey Bogart has to study his part too, worriedly bites his nails as he "bones up" for courtroom scene.

...and, as we're right up to him and this man says, 'You're a
 kick with me...'
 Good old Sunshine!
 Mr. Grant, he says for me to come over with him to see you.
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 "You should have been!"
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 loudly.

2

Movie script cut out references to color. It was written by Daniel Taradish, who was forced by movie code to eliminate some of most moving scenes in book.



4

Rehearsing for part, Davis is helped by movie starlet Barbara Davis at Actors' Lab Theater, of which both are members. He is in two scenes in picture.



6

Makeup man works on Davis before he goes on set. Davis formerly was an actor in Chicago, played with Negro Peoples Theater in Langston Hughes' *Don't You Want to Be Free*.

KNOCK ON

How single courtroom scene involved in Humphrey Bogart's powder-puff



FOR EIGHT YEARS Willard Motley wrote his novel, all in pencil. When he had finished some 600,000 words, the now-noted Negro author thought he had completed a portrait of how society makes a criminal. His book, which he called *Knock On Any Door*, became a best seller and was sold to Hollywood for \$50,000.

In Columbia's studio Motley's eight years of work was transcribed onto film in 42 days at a cost of \$1,500,000.

Motley's Skid Row was reconstructed in a \$75,000 three-block-long set in San Fernando valley with 14 miles of neon tubing. If Chicago's Halsted and Madison Streets were slicked up on the set, Motley's grim, realistic picture of slum life was even more powder-puffed in the movie script. Built around the court trial in the book, the story is told through the medium of flashbacks that play up the plot of the original novel and lose virtually all of the splendid social documentation of slum life.

Much of the blame for the watering-down of *Knock On Any Door* belongs to the Eric Johnston Office, the Hollywood guardians of film morals who insist that society cannot be made responsible for the actions of its individuals. But author Motley also blames the teeth-pulled version on the studio. "It's just another blood-and-thunder movie," he reports, "completely altered to suit Humphrey Bogart."

Bogart not only plays the lead role of defense attorney but also was president of the independent film unit, Santana Productions, set up to screen the story after the death of Mark Hellinger, who bought the story in September, 1947, from Motley. The author and Hellinger (who made *Naked City*) had



7

Camera starts rolling when block slaps down. Ray is director, 931 is number of film, Guffey is cameraman, 186 A is scene number, sound speed is 327, 4 is 4th take.

ANY DOOR

ne involving Negro was screened
wder-puff version of Motley novel

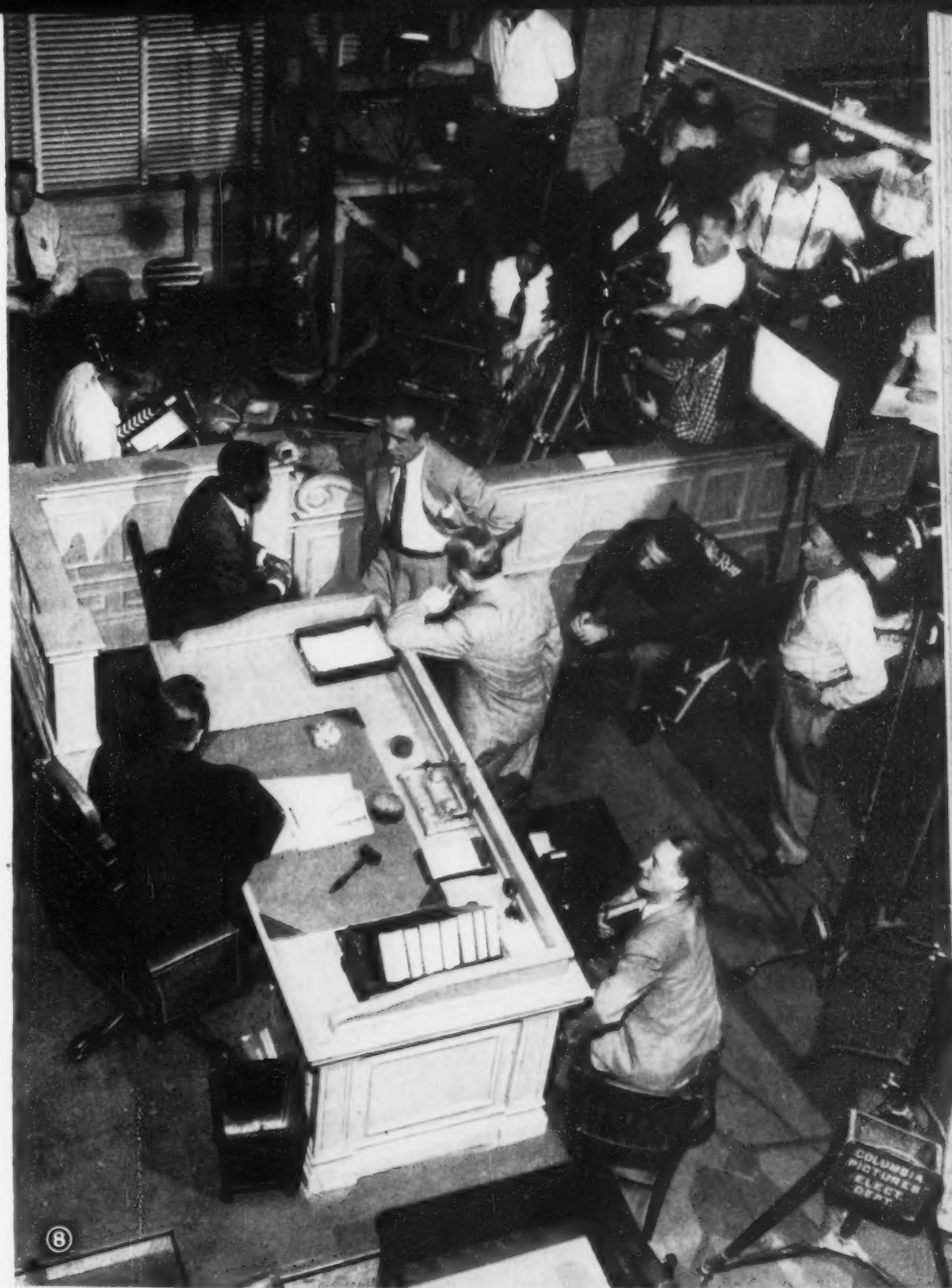
an agreement about the mood and content of the movie treatment but this was forgotten.

Motley told the story of Nick Romano, a boy who could find nothing but corruption and greed in society for so many years that when he finally found honesty and love, he was too bitter and too weak to change himself. The film builds around crude plotting which finds Nick's father in prison on a false charge and Nick turning to crime because of the raw deal his father got. The environment of Halsted and Madison gets lost en route.

So too with most of Motley's colorful, real-life characters. Typical is Sunshine, who in his book was just another one of the "guys" on Skid Row. On the screen Sunshine is a rack-boy in a local pool-hall, establishing him in a menial role. Playing the part is ex-Army lieutenant Robert A. Davis, who has had only one other movie part (a bit in *The Long Night*). His big scene came in the courtroom when defense attorney Bogart crosses with the prosecuting attorney over his testimony.

To show how this single sequence from a book is filmed, EBONY on these pages follows the scene from the original book to the final screening.

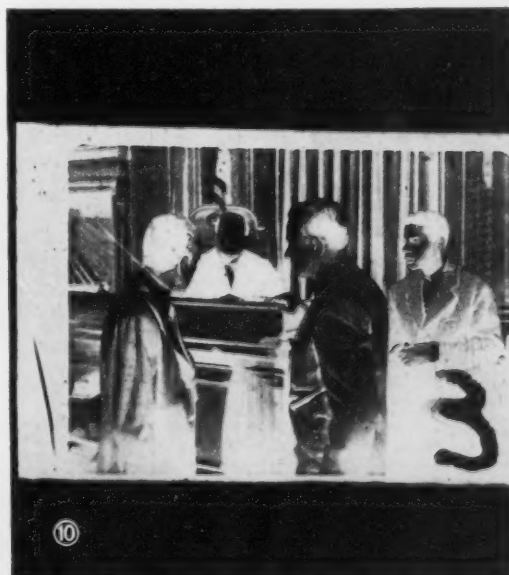
Shooting of the passages in which Sunshine takes the stand to alibi for his white friend, Nick Romano, required two rehearsals and four takes. The scene is notable for its only mention of racial discrimination in the picture. Unable to break down the witness who insists he saw Nick at the Cobra Tap at the time of the slaying of a policeman, the prosecutor folds his arms and triumphantly tells Sunshine: "What would you say if I reminded you that Negroes are not served at the Cobra Tap?" Attorney Bogart quickly comes to Sunshine's rescue, shouting: "Since when are Negroes not served there or any other place on Skid Row."



Dramatic courtroom scene has small army of technicians helping to shoot Humphrey Bogart as lawyer Morton and Robert Davis as Sunshine. Four takes were made on this three-minute scene, totalling 2100 feet of film which had to be cut to 270 for inclusion in picture. It took 25 minutes to shoot scene.



Between takes, Bogart chats with Davis. Courtroom cost \$80,000 to build, was most complete built in Hollywood. Jury box is set out from wall so action can be shot behind.



Film is processed same day. This is negative of Davis on stand. All studio unions in Hollywood are Jim Crow and there are no Negroes working on any technical jobs.



Day's rushes on Davis are viewed in cutting room by producer and director to see how picture is proceeding.

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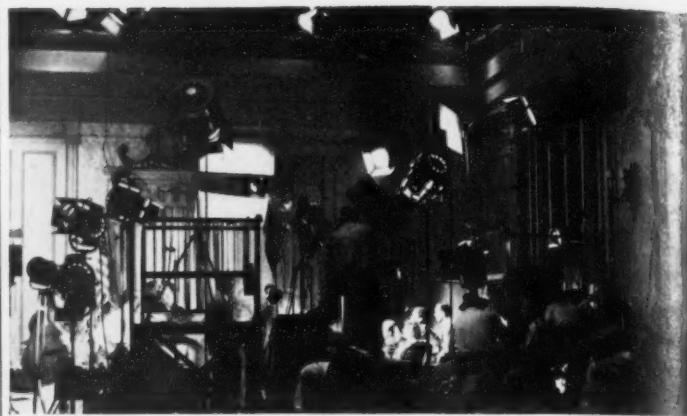
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Total of 17 lights were used on single courtroom scene involving Robert Davis. Current bill was \$50 daily and electricians' pay ran to \$400 daily.



Sound boom is lowered to pick up Davis' voice. When airplanes fly overhead, shooting has to stop, for sensitive mike would pick up sound and ruin scene.



After scene is shot, actors look to director to find whether it is good or bad. One take was spoiled because Bogart fluffed line, another when judge fumbled words.



Day's work over, Davis relaxes with his stand-in Milton Shockley at bar. Stand-in stands before lights and cameras as position is measured and lights set.

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Biggest scene in picture is Bogart's passionate summation speech to jury in defense of Nick Romano. Bogart had hard time memorizing lines which ran four pages in script, took three days to shoot out of 42-day shooting schedule.

LAWYER'S MOVING SPEECH IS KEPT INTACT IN MOVIE

THE ONLY part of *Knock On Any Door* which was not tampered with in transition to the screen is the moving summation speech by defense attorney Andrew Morton (Humphrey Bogart) in trying to save Nick Romano from the electric chair. Star Bogart does an effective job in presenting the speech, which is a searing indictment of society.

"Yes, Nick Romano is guilty!" he tells the judge. "But so are we. So is this precious thing called Society. Society is you and I and all of us. We—Society—are hard and selfish and stupid. We are scandalized by environment and call it crime. We denounce crime as if it were a magician's whim—hanging in the air—with no responsibility of our own. Until we do away with the type of neighborhoods which produced this boy, ten will spring up to take his place. A hundred. A thousand. Until we wipe out our slums and rebuild them—knock on any door—and you may find Nick Romano."

Bogart worked hard on the speech, walking around for days, mumbling the lines over to himself, making sure to have it memorized in advance. He cracked: "I'm president of this company and as president I have to pay my own salary. Just think of the money I'll lose if I don't know those lines."

In studying for his part of *Sunshine*, Robert Davis prepared a characterization by reading from Richard Wright's *Native Son*. The student at Hollywood's Actors' Laboratory Theater competed against top talent in screen tests before getting the part. In rehearsals, director Nick Ray (who staged Duke Ellington's *Beggar's Opera* on Broadway) told Davis: "That soft voice of yours might be taken to have a slight Southern quality. Remember you don't like cops. Harden your attitude and your speech!" The director also made a slight dialogue change, switching Bogart's line to have him call the colored witness by his real name of "Jim" instead of "Sunshine," making the anti-Negro bias of the prosecuting attorney clearer.

The main role of Nick Romano is played by a former Army paratrooper, John Derek, who was chosen after forty possible candidates were screen tested by Columbia. Derek, who had met Bogart while the latter was touring Army camps, "knocked on" Bogart's door one day, according to publicity men. "I knew we had the guy that moment," the star says. Author Willard Motley, who was sent pictures of the actor, was also pleased with the choice. He told the studio: "If I'd met him on the street, I'd have told him to get in touch with Hollywood. He's the exact-looking person I had in mind when I wrote the character of Nick."



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Of Tired Kidneys

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The kidneys are Nature's chief way of taking excess acids and poisonous waste out of the blood. They help most people pass about 3 pints a day.

If the 15 miles of kidney tubes and filters don't work well, poisonous waste matter stays in the blood. These poisons may start nagging backaches, rheumatic pains, leg pains, loss of pep and energy, getting up nights, swelling, puffiness under the eyes, headaches and dizziness. Frequent or scanty passages with smarting and burning sometime shows there is something wrong with your kidneys or bladder.

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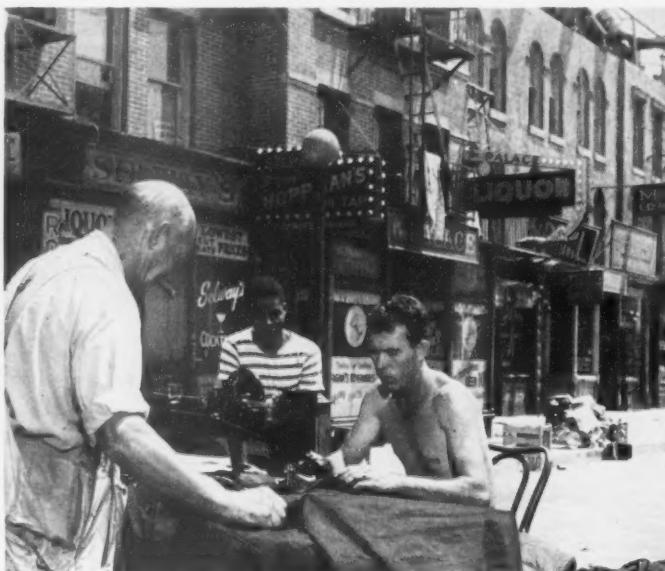
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Part of Negro reporter was played by Bene Green, who worked five days at \$17.50 daily. Few other Negroes were used in pictures. Several were extras who played in street scenes as part of local color.



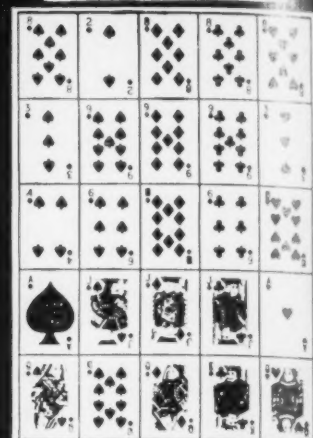
Huge outdoor set of Skid Row took three months to design. It has 21 saloon fronts and 7 poolroom fronts. Davis watches sewing of four tons of tarpaulin, which was strung across street to allow night shots to be taken in daytime.



Publicity stills are shot of leading characters in picture as lobby advertisements. Total of 225 stills were shot of "leads." Davis had to sit for individual portraits later as part of his job.

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Mugging is specialty of Louis Jordan. He is one of hardest-working musicians today, hopes to retire at early age because "music takes a lot out of you." He does not care for acrobatics on stage but keeps clowning in routine because "the public expects it." Currently Jordan is toying with the idea of forming a larger band.

LOUIS JORDAN

He writes hit tunes out of headline news and sage advice to the lovelorn

TO MILLIONS of jukebox addicts the nation over, wise and wily Louis Jordan is a musical Mr. Anthony. For ten years he has been singing catchy Dorothy Dix-like lyrics of personal advice to audiences and putting the headlines of today's newspapers into popular songs. His flair for putting advice to the lovelorn as well as current events into hit tunes has paid off hefty dividends for the \$36-a-week saxophone player of a decade ago whose annual income last year topped the half-million dollar mark. With an uncanny sense of timing, the Arkansas-born onetime minstrel show performer has crashed into the hit parade year after year

with songs as topical as they are tuneful. During World War II, Jordan's *GI Jive* told vets what to expect as civilians and sold some 250,000 records. When Americans were busy with OPA and red and blue points, Jordan hit the jukeboxes with *Ration Blues*. Its success brought on *Reconversion Blues* and *Inflation Blues*, the latter shouting:

Listen Mr. President and all you Congressmen too,

I'm trying to make a dollar, can't even save a cent.

It takes all my money to eat and pay the rent.

Jordan's hits of the past decade read like a history of our times. But in addition to catching the mood of the period, Jordan has also caught the fancy of the soda shop jitterbugs as well as ballroom crowds with his down-to-earth fatherly counsel on matters romantic. When he wrote his hit number, *Beware*, he did two versions—one directed to men, the other to women—giving both sexes tips on how to behave. The pattern caught on and he has repeated the idea. Typical is current jukebox hit *Don't Burn The Candle At Both Ends*, a clever common-sense number that warns against playing too hard (see next page).

DON'T BURN THE CANDLE AT BOTH ENDS

ADVICE TO THE MEN



Dissipation has been the ruination of many a good man,
You can't stay up all day and all night,
You just can't do it, it ain't right.
Don't burn the candle at both ends.



One woman is fine, two is enough,
Three I'll allow but four is too rough.
Red heads are out, brunettes are no better
And stay away from those gals who wear a sweater.



Did you fill that prescription like Doc said?
Three times a day and eight hours in bed.
Those rings under your eyes, look how they-
've grown.
They're so big they've got rings of their own.



Too many cigarettes bring a big doctor bill.
If women don't kill you, nicotine will.
So better get some rest while you can
Because you can't argue with that under-
taker man.



You can't have your cake and still eat it.
You can't have a candle and overheat it.
Wear rubbers in the rain.
Eat an apple every day, be sure your
blood pressure's okay.

HE PLOTS OUT SONG MUGGING

EVERY HIT SONG that Louis Jordan sings is the product of months of detailed plotting of action and careful rehearsals. His *Don't Burn The Candle At Both Ends* is a good example of how Jordan fits his mugging to the lyrics of a song, practically pantomiming the words.

Secret of the phenomenal 1.000 batting average for his hit records is his previewing of every tune, testing it before theater and nightclub audiences. "I record a tune only after trying it out," he explains. "Sometimes I wait more than a year before making a record of the song. After all, there's no point in waxing it if the

audience don't like it. But sometimes by the time the record is released, the topic is gone—mop!" His manicured hand with the bejeweled Masonic ring sweeps through the air. Several Jordan records with topical themes have never been released for that reason.

Very few of his almost 100 different record releases are "number-one plug" tunes, songs that are already well on the way to the top. He waxes only new numbers, most of them written by himself. Others have come from hopeful songwriters who invade his dressing room backstage or catch him on the fly between engagements. Some of them click, so

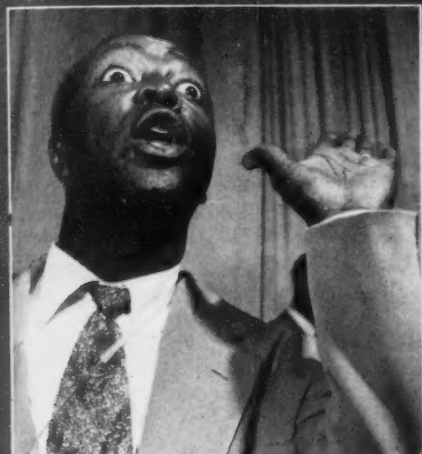
ADVICE TO THE WOMEN



Girls, if you really want my advice
And you want a wedding with shoes and rice.
When a guy takes you to dinner and gets really chummy
Careful what you put in your tummy.



If you go to bed at five and wake up at five-thirty
You'll think you're Hedy Lamar and look like Gravel Gertie.
Listen housewives, if you lead a fast life
You'll wind up looking like John's other wife



That old man of yours won't make a buck
Cause when he has to lift that load into that
truck
With all that dissipatin' and coffee in his cup
Believe me sister, he won't lift it up.



If you've got a good thing, you better make it last.
Your body's like a car, don't let it get weak
When it gets worn you sure won't be able to
trade it
So every thousand miles you better lubricate it.



See your dentist twice a year, stay away from
root beer.
But then again you might have bad luck
Walk out in the street and get hit by a truck.
So go on home and read the papers.

Jordan listens to them all. A physician, Dr. Walter E. Merrick, who was treating him for a minor ailment wrote *Run Joe*; a New York cab driver came up with *Beware*; and a struggling young tunesmith, Mike Jackson, hit the jackpot with *Knock Me a Kiss*.

Wherever he tours, Jordan lugs his bulging briefcase, stuffs into it scribbled notations of musical ideas, snatches of slang, and song manuscripts handed him by hopeful amateur and professional songwriters. He keeps them all, carefully auditions each one when he gets time. If the songs are blues, his specialty, and if they show promise he will collaborate if

necessary. He buys material whenever it suits his style, gives the writer liberal credit. "As long as they write 'em and are willing to sell 'em, I'm willing to do business with them. After all," Jordan reasons, "I can't write everything myself and I'm not greedy for all of it. Live and let live, I say."

In the recording field, Jordan is in a class by himself, the "King of the Juke Boxes." He has cut records with Bing Crosby (*Your Sox Don't Match*) and the Andrews Sisters. Along with Ella Fitzgerald, with whom he recorded the calypso hit *Stone Cold Dead in The Market*, Jordan is a member of Decca's exclusive One

Million Club—open only to artists whose records have hit the one million mark. During his 10 years with Decca he has pressed some 90 records.

Three years ago Jordan said he planned to retire at the age of 40 and "watch the other musicians play their heads off." His goals for 1948 were a Fleetwood Cadillac and relaxation. Still going strong at 40 in movies, on records and on the stage, Jordan's retirement is actually a long way off. But this year he did fulfill part of his dream—not one, but two Fleetwood Cadillacs, one for his wife Fleecie and the other for himself.

MY LIFE WITH HAZEL

By Adam Clayton Powell, Jr.

I MET Hazel a long time ago—longer than I can remember. I was a minister—a calling I am proud to call my own—and she was an entertainer. I had long admired her. She later confessed she had heard me preach and had been a little awed.

We became friends because we found in each other what we were looking for. We both were tired of leeches. We knew neither of us wanted anything but each other.

Within a matter of weeks I was calling her a flock of names, chief of which were "Squirt" and "Character," and she was first-naming me with a charming modulation that has never left her.

Our courtship was compounded of visits to Cafe Society, dinners at Reubens, luncheons at "21," liberal quantities of floral perfume, and hours of intense discussion of such varied topics as philosophy, politics, boogie woogie and war. But the real basis was laid in long walks over the Westchester hills.

What was falling in love like? It just happened quietly for both of us. There was nothing sudden or dramatic about it. We simply grew toward each other. We don't even know when. Truth is, I never even asked her to marry me. After three years of seeing her first thing in the morning and the last thing at night I'm still crazy about my girl.

My life with Hazel has been chockful

The marriage of Rev. Adam Clayton Powell and Hazel Scott three and a half years ago made headline news in the nation's press because of the popularity of both, he a congressman and pastor of the biggest Baptist church in the U. S. and she the noted night club boogie-woogie pianist. Following their wedding and the arrival of a son a year after, both dropped out of the limelight as regards their personal lives although he was constantly making news in Congress and she drew critics' raves on her concert tours. Many have wondered how their once-widely publicized romance is faring. In this article Powell tells for the first time how these two prominent personalities have created for themselves a remarkable home life.

of the kind of experiences that would excite the Average American Husband—warm, golden brown hot cakes on a winter morning; lazy summer afternoons on our Long Island beach; beer and crackers and cheese on our terrace; relaxing evenings at the neighborhood movie house and in the living room before the fire with Rachmaninoff's *Second Piano Concerto* coming out of the phonograph. I cite these things not because they are the typical pleasures of people everywhere in our country, but because they represent to me the little things of which my marriage to Hazel is made.

When we were first married we used to look into the future and dream of the little things we would do for each other at home and outside. Our objective was a rich full, happy life to which each would contribute freely and selflessly. I think we have achieved that objective, for we are both immensely happy and as satisfied as two people in love could possibly be.

On our third anniversary an old friend asked me to state in a couple of words the overall achievement of the three years.

"Complete contentment," I answered.

That is the keynote of our marriage. Nothing is as important as this.

One of the most important ingredients of the ideal marriage is that happy balance of the two sexes that results when the husband is truly "all men," and the wife is completely "all women." This is the essence of the formula for a happy married life. I regard Hazel as "all women" for she has in abundance the virtues a happy wife and a successful mother needs. I have tried to be "all men" to Hazel.

Being married to Hazel has done much for me. My whole life has been broadened and enriched in a manner I would never have dreamed possible ten years ago. I have learned to cope with many different groups of people and to find stimulation in circles far removed from the church and Congress. I have had to make adjustments to some of her friends and to learn the inside of show business, but it's all been mighty interesting.

We brought to each other two groups of friends, acquaintances and colleagues that were sometimes violently divergent in their habits, characteristics and temperamental



Wedding of Hazel and Adam was big news in New York, with more than 3,000 jamming reception at Cafe Society Uptown.



Playing with 2½-year-old son, Skipper (Adam Clayton Powell III) is favorite pastime with both Adam and Hazel. Here they look on devotedly in nursery while Skipper plays a record on his own children's phonograph. He takes after mother in liking for music. Couple has a housekeeper in White Plains home.

SCOTT

makeup. I'll confess that at the outset I had a few misgivings over how we'd both react to each other's circles. Today those misgivings seem so frightfully unfounded.

One day not long ago, I sat in the living room of our home poring over the previous week's "Congressional Record," and listening to a recording of *Appalachian Spring*. In walked Hazel and one of her musician friends, a talented person named "Toots" Camaratta. "Toots" at the time was writing some arrangements for Hazel. Hazel introduced us. "Toots" listened to a few bars of the recording, smiled, and turned to Hazel, jerking a thumb in my direction.

"He *digs*, doesn't he?" I had to laugh at that one.

I've been "digging" a lot of new people, places and experiences since our marriage. In some matters I have grown somewhat "hep." Take bebop, for instance. Before 1945 I was unaware of a new movement to change the landscape of jazz by enlarging its harmonic scope and increasing its sounds. My tastes were very conventional, apart from a long-standing fondness for the great tenor sax man, Lester Young, whom the boppers always regarded as a "real gone" experimentalist. My wanderings with Hazel through the crazy-quilt world of jazz, has given me a new insight into all the advanced trends and styles, particularly bop. Now, thanks to some expert tutelage by Hazel, I can appreciate that weird genius of the alto sax, Charlie "Yardbird" Parker, and can differentiate between re-

The Powells look over plans for their new summer home



Looking into kitchen pots is Adam's pet vice. He is a gourmet, loves exotic dishes, rare wines, cheeses and rich desserts. He exercises to keep weight down.



Fighting pastor of Abyssinian Baptist Church took natural turn to politics through militance in fighting for Negro rights.



Campaigning for Roosevelt in 1944, Hazel Scott spoke from same platform as Powell on many occasions. He soon began to see her regularly at Cafe Society where she worked.

MY LIFE WITH HAZEL SCOTT

Continued

corded solos by Howard McGhee and Dizzy Gillespie.

I have listened to a lot of music in three years, music that I would normally never hear. Shuttling between Capitol Hill and Abyssinian Baptist Church involves a pretty arduous schedule with very few "open dates" for casual culture. With Hazel's help and under her inspiration I have streamlined my schedule, reduced my out-of-town traveling to a minimum and learned to relax as never before. Music is one of the finest aids to relaxation I know, and my life with Hazel has been one continuous concert of the world's great music.

Strolling along beach in Westhampton, L.I., both wear informal togs. Both are good fishermen, the congressman catching up to 30 fish in a morning.

Before I met Hazel, I knew frankly nothing about music. I still know practically nothing about its technical aspects, but my tastes have been broadened and my feeling for music greatly developed. I never feel embarrassed or inadequate because of my musical deficiencies. Hazel knows nothing about homiletics but can still listen to one of my sermons, and tell me afterwards whether she liked it or not.

Thus, one Sunday morning, after I had delivered my regular sermon at Abyssinian, I was seated in my office with several members of my board of deacons discussing a matter of grave importance to the church.

Suddenly the door burst open and Hazel bounced in, full of enthusiasm.

"Darling," she practically shouted, "that sermon was great." For a couple of seconds I was unable to say anything, just sat there blinking. Then it dawned on me that this was the highest form of appreciation from the woman I love. "Thanks, darling," I said, "Glad you liked it."

Similarly, I feel Hazel's music and react to it without an expert knowledge of the fine points of technique or interpretation. I like most everything she plays, classical and boogie, but I have my preferences too. I remember being so moved by her playing

Sailing is favorite sport for both Hazel and Adam. They try to get out on Long Island Sound every day during summer. Powells have sailboat, motorboat and rowboat.





Taking great interest in her piano, Adam encouraged Hazel to turn to concerts. She practices every day during summer, plays a lot for son Skipper.



Helping Adam with speeches, Hazel offers ideas very often. He uses portable dictaphone and sends cylinders to secretary at church.

of a Brahms concerto during a San Francisco concert that I rushed out, bought a dozen roses and hustled backstage in time to meet her coming off at the last encore. I held out the roses.

"This is for being a wonderful musician," I mumbled. "I think Brahms would love you too."

Hazel knows my knowledge of music is limited, and I don't pretend that my capacity to absorb her art is greater than it actually is. I know very little about harmony and counterpoint but I know artistry when I see it and can recognize an outstanding performance when I hear it.

When I hear Hazel play, there is a peculiarly warm emotional relationship established between us. It's personal and emotional and artistic all at the same time. Hazel puts it nicely, "The feeling is there."

Hazel is no theologian but can tell me when my sermon is a little "off the beat," or when a particular speech in Congress is "on the ball." She has never studied theology but knows when my pulpit performances move a congregation spiritually. And she tells me so, usually as directly as she did in the incident described above.

Hazel keeps a loving eye on me most of the time, even when I am engaged in ac-

tivities she doesn't fully understand. She is still interested, curious and devoted, without getting in my hair. She is a great help to me in everything I do, even when her assistance consists of merely sitting in the audience and fixing me with those great big beautiful dark eyes of hers. That kind of moral encouragement is "out of this world" to revert to the language of our show folk friends; it's impossible to assess it in material terms.

My girl is an unparalleled success as a "working wife" at home rather than a working partner in my work. And I don't mean by that statement that her role is a

At White Plains home, Hazel dances to one of her records played on giant Capehart. They entertain musician friends often, Hazel sometimes playing for hours for friends.



Wifely chore is performed by Hazel, as Adam prepares to leave for office. He commutes from summer and winter homes to New York City.



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MY LIFE WITH HAZEL SCOTT

Continued

100 per cent household assignment. She seldom intrudes irritatingly into my political or church activities, though heaven knows she is as qualified to make a real contribution there as many I know.

We have an unspoken and unwritten understanding that neither one of us is to move completely into the other's fields or professional pursuits. That way we avoid the needless disputes and misunderstandings that plague certain husbands and wives who can't resist the temptation to over-participate in the other's career. The average woman married to a man in public life usually feels she has to be a working partner in his work as well as manager of the home. Not so with Hazel. She's very canny, avoiding sensitive situations with grace and deftness. This has been especially true in regard to the church. Minister's wives frequently plunge into church work up to their eyes, invariably to the annoyance and discomfort of their husbands.

We started off beautifully when Hazel resolved to be an inconspicuous member of my church with no special privileges. She said "I just want to be a member, darling. I want to participate as unobtrusively as possible in church affairs, to do what other members do, no more, no less." This plan has worked like a charm. She never misses a service, always there with our little boy Skipper unless on tour.

There are those who say, "I don't know anything about art, but I know what I like." Hazel is fond of paraphrasing this for a couple of our friends and it never fails to make me flush. It goes like this: "I don't really know much about men, but I sure know my Adam. I know what he wants and what he needs and I serve it to him in heaping dishfuls." She means simply that she knows my likes and ministers to them amply. She makes me feel that she grooms herself and dresses not for the outside world in general but for little old me in particular. The notion may be outmoded and naive to some but it's still beautiful to me.

Hazel Fussess In Her Boudoir

HAZEL'S BOUDOIR WORK is intensive and time-consuming, but always productive of the kind of look that softens me up right away and melts my impatience. Once when we had tickets for a Broadway opening, Hazel outdid herself in a particularly elaborate and lengthy toilet. I fumed and fidgeted, all around the house, even going so far as to pretend I had left in order to force her to speed up her makeup. Nothing hurried the gal. Finally, when it appeared we would probably miss the first act entirely, out walked Mrs. Powell looking gorgeous in a new "surprise" gown. She wore a tiara of white orchids. She looked divine.

She glided alongside me, purred a little, then reached up and seized me by both ears. "Kiss me, Daddy," she whispered, "and forget we're late. I wasn't dressing for a first-night audience. This is all for you. I'd just as soon stay home now." Well, we did.

We live together like we're company every day. It's another unspoken understanding between us. She dresses for dinner and expects me to shave. Unfailingly she has tall candles, flowers, sterling and all the best, every day. She knows I like them. For these and a hundred other charming little reasons, I consider Hazel the one woman I know who most epitomizes the ideal wife spoken of in the last chapter of Proverbs: "She looketh well to the needs of her household . . . her husband hath no need for spoil."

There is another Biblical quotation that comes to mind: "A woman that reverences the good things shall be praised." Hazel's appreciation for the "good things" covers much more than a wonderful taste in clothes and a faultless toilet from head to foot. It includes a wide cultural appetite, which grows with the years; outdoor pleasures like sailing, fishing, and swimming. It means a yen for fine cooking.

She's An Artist At Cooking, Too

I DISCOVERED Hazel loved to cook before we were married. After a particularly gruelling day I decided to drop by and see her on her night off from Cafe Society. I called on her at

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Hazel's long meticulous makeup in bedroom sometimes annoys impatient Adam, who impatiently points to his watch. Both recently bought 10-story apartment house valued at \$345,000 on swank Riverside Drive in New York City.

MY LIFE WITH HAZEL SCOTT

Continued

home. "I'm hungry, curly top," I told her. "Won't you fix me something nice?"

Hazel feigned resentment. "I'm a pianist not a cook," she said with mock indignation. "However, seeing it's you, I'll see what I can do." She went to work and prepared a gorgeous supper, topped off with a specially-made devil's food cake with cream filling and coconut frosting. It was probably the most delicious meal I have ever eaten. I ate three huge slices of that cake.

"You'll do," I grinned. That was the first of a long line of devil's food cakes. Now, Hazel bakes one for me on an average of one a month. She is the best cook in our house regardless of our housekeeper's best.

It's not only as a "domestic lady" that my partner shines. Sometimes she abandons her "hands off" policy regarding my professional and political affairs and wields a mean club to make me get out necessary work when my enthusiasm sags and my energies ebb. In April, 1947, I had an important speech to make in the House of Representatives. It was an attack on the Taft-Hartley Act and I wanted it to be good. I was sweating over the first draft of the speech in my Washington office, when Hazel breezed in humming a medley from *Finian's Rainbow*.

"Gee, I am glad to see you, Lady," I said, and leaped up from my desk, tickled at the interruption. "How about lunch?" I started to reach for my hat, when Hazel stopped me short.

"How's the speech coming along?" she asked, looking innocently out of the window.

"It's coming along OK," I said. "Ready to go?"

"No," she said, and her tone was icy. "Finish that speech." It was almost a command. I went back to my desk and picked up the dictaphone. In one minute flat, I replaced the receiver, and looked up at Hazel.

"Let's go up to New York tonight," I suggested. "I can take my work along with me and finish this speech up there. We'll see a show, then come back tomorrow."

Hazel walked over to the door, very deliberately closed and locked it. "You're staying here, Daddy! until that speech is written."

I reached for the dictaphone once more, stopped again. "The cherry blossoms are just beginning to come out. Can't we dash out there, take a quick look, and come back? I'm sure it'll make writing this speech a whole lot easier."

Hazel shook her head, and picked up a magazine. I went to

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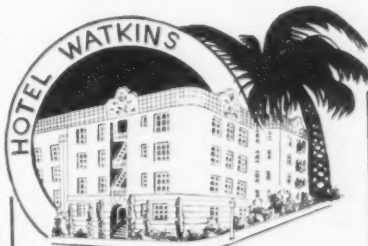
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MY LIFE WITH HAZEL SCOTT

Continued

work on the speech without another word.

The following Wednesday I finally got the floor after the usual parliamentary maneuvering, and began my speech.

"Mr. Chairman," I said, "this bill has been called the bill of rights for labor. This is correct but only partially true. This is a bill of rights and lefts under the belt for labor, not only under the belt but in the back, in good old foreign fascist style." I was conscious of some applause in the gallery. I looked up and there was Hazel, smiling down at me with a look of pride and doing her usual knitting. Incidentally, she knits all of my socks and sweaters and Skipper's clothes.

"Great speech, Congressman," she told me later in the House restaurant.

"Thanks, Lady," I said. "But I think credit for it really belongs to you."

Hazel Versus Jim Crow

LADY has "filled out" remarkably since that memorable day in 1945 when I put the little gold band on her finger, and I don't mean physically. She has become a larger woman in many ways. She has become very militant in terms of her peculiar position as a Negro Artist and in relation to the struggle of her people for equality everywhere. She accepts no Jim Crow bookings nor will she play in a town where unsegregated hotel facilities are unobtainable. Her contract with Columbia Concerts contains a very significant clause which says that if hotel accommodations for herself and party cannot be arranged without strings the engagement is off.

"If I'm not good enough to stay in hotels in certain towns," she says, "I figure those people are not good enough to hear me play." Such militancy makes me proud.

I've followed Hazel's growth for a number of years now, and am always pleased when someone who "knew her when" comments on her quick march to maturity.

Last June I sat with Vera Zorina and her husband, Goddard Lieberman, listening to Hazel playing at the Hotel Ambassador in Atlantic City. Lieberman, who has known Hazel for fully 10 years, turned to me in the middle of a number, and whispered. "I first met Hazel when she was barely a girl. My God, look at her now. She's a woman."

She Makes Her Great Decision

HAZEL'S YEARS at Cafe Society were full of fun and activity but they were tinged with a strange unhappiness. She enjoyed jazz, still does, but yearned for a wider repertoire and more appreciative audiences. She was in a night club rut and was



When baby first arrived, Hazel quit piano for a while to take care of nursery chores. During one election campaign, Powells sent out family portraits with the baby and a note saying: "Vote for Daddy." Youngster weighed 8 lbs. 7 oz. at birth.

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Chrysler Town and Country sport roadster is driven by Adam and Hazel. Their summer place, a four-room pre-fab which they had built on land purchased from a wealthy manufacturer, is in background.

MY LIFE WITH HAZEL SCOTT

Continued

anxious to get out of it. Since the age of three she had studied intensely to be a concert pianist.

"I'm stagnating," she told me one night years ago. "I'm not improving here. I want to spread out and play."

"Don't worry," I said, "You will."

Shortly before our marriage a washroom attendant at Cafe Society helped her to make the vital decision to reach for bigger things. He could sense her unhappiness. "All you're doing," he told her one night after the last show had ended and the customers had trickled out, "is living your life upside down; coming to work at 7 and going home at 4 in the morning."

Hazel nodded and walked out thinking about what the young man had told her.

After we married, she made the great decision. "I'm shifting to concerts and the classics," she said firmly. "That's what I want to do."

"Great!" I yelled, hugging Lady for all I was worth. "Now, here's where things start happening." Three years have made a tremendous difference in her art and style of living. Hazel works only five months a year, makes over \$100,000 in that time. Last year she was featured soloist with the New York Philharmonic at Lewisohn Stadium, the Milwaukee Symphony and the Los Angeles Symphony at the Hollywood Bowl, the Philadelphia Symphony. All were sell-out performances and the critics were absolutely ecstatic. She is the first Negro instrumentalist to hit the big time in the concert world.

"I'm happy, darling," she told me at the end of the season. "I'm doing what I want to do, and it's so much fun."

Both of us love to live well. But since the baby has come, Hazel in particular has had to cut out some of her favorite stay-up-late jam sessions. I have been with her in the thick of jam sessions all over town but the most unusual one took place a few years ago. I was invited to an informal gathering at the Fifth Avenue town house of one of New York's leading families. I arrived a little late and walked into the living room where an extraordinary scene was being enacted. The guests were sitting around the living room listening rapt to an unorthodox duet. Hazel was the pianist. A man in concentration was playing a flute. Moving around where I could face both the players, I recognized the man. He was Earl Browder, then head of the American Communist movement.

After the performance ended and the refreshments were circulated by the liveried butler I went over to Hazel who was still at the piano running dreamily through a Debussy prelude "Listen, baby," I said, "I always considered you a person of really rare proportions, but tonight's performance topped them all. Do you know who you were playing with?"

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MY LIFE WITH HAZEL SCOTT

Continued

"Of course not!" replied Hazel. "Just one of the guests. I haven't even met him."

"Well you just finished a duet with America's Number 1 Communist, performed in the home of one of the nation's most aristocratic and richest families." She was amazed.

Life's Tempo Slows Down For Both

MY GIRL continues to amaze me. Whether it be at a formal diplomatic reception at the Embassy in Washington, at the exuberant Royal Roost, Broadway's current hangout for fervid beboppers, or such toney spots as "21" or El Morocco, she's the kind of companion any man would love to have, witty, poised, congenial and always very warm and human. She is more than my right arm; she's my morale.

Wherever I am, and whatever the weather I'm always happy and life is fine as long as she is with me. When it's a dark and rainy morning, Hazel wakes with an unflinching zest and smile.

"Hello, Daddy!" she'll say with a glance at the sky.

"Hello, Curleytop," I'll yawn.

"Beautiful weather, isn't it?"

I stop in the middle of a double-take by the knowledge of what Hazel is up to. "Yes, darling," I invariably say, "It is a beautiful day, isn't it?"

Life's tempo has slowed greatly for us both since we got married. We feel this is the best road to health and long, productive lives. Hazel has taught me how to relax, a word I understood improperly before. I, in turn, have convinced her of the need and value of vacations. When we fused our lives we resolved at the same time to end the feverish, frantic pace that characterized the way we both formerly lived. Now, we seldom travel by air. We get eight hours rest every night, and put in a lot of healthful outdoor activity like swimming, boating, and fishing. I used to fulfill 25 or 30 outside speaking engagements a year, taking me all over the country. I've cut this figure down, both for reasons of health and because I want to spend more time with Hazel and Skipper. When Congress is not in session and Hazel is not on tour, we live a life of practical isolation at our summer home at Westhampton, L. I., on the ocean. The rest of the time we ration our energies carefully. Life, as a result of the new regime, is not only more healthful but more enjoyable.

They Share In Common Glory

WE SHARE each other's glory and find it great fun to be identified in terms of the other. I'm as frequently referred to as "Hazel Scott's husband" as she is as "Congressman Powell's wife." We get huge kicks out of this. Last year in San Francisco, Hazel played at the Opera House. After the recital we walked out to the street, and met a cab driver who seemed overly anxious to drive us back to our hotel. We got into his cab. At the first red light, the driver turned around with an embarrassed smile. He made a charming little speech.

"Miss Scott," he said, producing an orchid, "this is for you. We like you very much here in San Francisco." We were both very much moved.

Then there was the time out in St. Louis. We were changing trains, and as we walked down the platform I heard a voice call out, "Congressman Powell." I turned and realized it had been made from the train engineer.

"You are Congressman Powell, aren't you?" he asked.

"Yes, I am," I said.

"Well I'd like to say thanks for that great speech in Congress denouncing the Taft-Hartley Act!" The engineer smiled at Hazel. "I've heard you perform too—on records. You're OK."

Life with Hazel Scott is like that.

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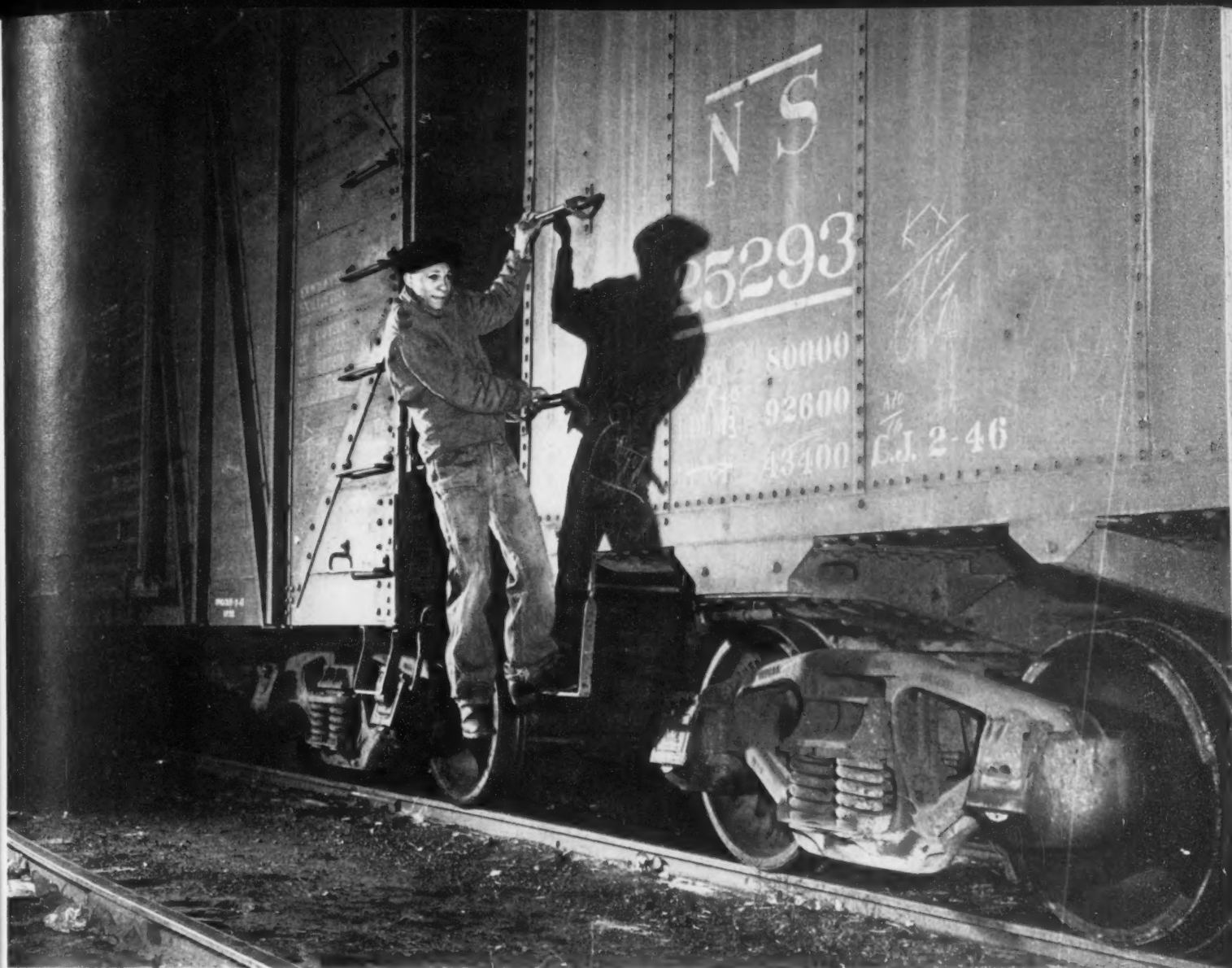
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Riding rods of a fast freight, Eddie Bland hit the cinders in Chicago broke after five years of wandering around the country. He took to the road when both his parents died in the town of England, Ark. Hungry and tired, Bland tried to get job but had little luck. Outside fish shack (below) he hungrily eyed trays of warm food.

HOME FOR HOMELESS BOYS

Chicago cleric detours forgotten youths from road to crime

IN AMERICA'S increasing concern over its spreading juvenile crime wave, most experts have pinned the blame on so-called misfit youngsters and "bad boys" warped by slum backgrounds. But many genuinely "good boys" have of late become a problem to juvenile authorities. They are the growing army of homeless boys on the march, deploying across the country in boxcars and via the thumb route. Without kith or kin, these displaced teen-agers are "on the bum" from one town to another, dodging cops, truant officers and social workers.

These youths are not criminals. Roaming somewhere in the twilight zone just this side of delinquency, most of them are products of broken homes. They have lost their parents through death, desertion and divorce and because America has been lax in providing for their welfare through decent foster homes, they are on their own. In their lone fight for survival, they develop a sharp cunning and some-

times resort to extra-legal acts to obtain the basic necessities of life.

Often they wind up in reform schools, innocent victims of adult neglect. Their only crime is that of being public dependents but in these reformatories they are exposed to the ways of crime and often emerge hardened potential gangsters.

The special problem of these homeless youth has been recognized by at least one institution that refuses to deal with them as "bad boys." Chicago's Randall House, founded five years ago by a young Episcopalian minister, insists on the basic goodness of most homeless teen-agers and has been accomplishing wonders to patch up the shattered lives of brown boys without homes, parents or affection. How one youth's almost-inevitable road to crime was detoured by Randall House is told in these pages picturing the story of Eddie Bland, who hit the road when he was 13 and finally wound up at the home for homeless boys.



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Sleeping in tenement hallway, Bland was picked up by police who took him to station. Officers then contacted Randall House for Boys. Program at home is interracial with boys accepted on basis of need. Ages range from 10 to 20.



After refreshing shower, Bland was ready to fit into dormitory life. Given job by U. S. Employment Service, youth began to settle down for first time, falling in with Randall House routine and deciding to take classes at school.

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Randall House head Rev. Leonard Anderson welcomes a new boy to the home. His first experiment in rehabilitating homeless youths was with orphan jailed for auto theft. Paroled in care of Anderson, youth went to college and became teacher.

EDDIE BLAND QUILTS THE ROAD TO TRY FOR BOXING CAREER

WHEN EDDIE BLAND first hit the road, he liked it because he was independent and on his own. But because he was still new at the game, he never ventured too far from Arkansas which was his home. Once near Grady, Ark., he was stopped by a carload of white youths. "I was walking along the highway and they pulled up beside me. They dragged me into the car and started off. But I pushed open the door and jumped out; I guess they didn't expect that. Anyway, I got away, but when I hit the gravel, all the skin was torn off my face. Another car came along and the driver took me to a lady's house and fixed me up."

He was learning—the hard way. But such incidents didn't change Eddie's mind about travel. "I couldn't stay in one place long."

Each state was a new and exciting experience. Always ready to work for a meal or a bed, Eddie pitched hay, drove trucks, split wood, and even ran a canning machine up in New England. Sometimes there was no work so he curled up in doorways—anywhere. Many a hot, juicy pie cooling on a window sill disappeared when he was in the vicinity. "A couple of times I got so hungry, I just walked into a restaurant, even though I didn't have that first penny. I ate all I could, then walked out with the check."

"One time the man chased me," Eddie grinned. "But he couldn't catch me." That's one thing you learn, on the road—to be fast on your feet. But sometimes you slip—like Eddie did when jumping off a truck that had given him a lift. He almost broke his leg. "Lots of times I'd get scared," he admits. "It gets awful dark and lonely on the highway at night."

Finally Eddie hit the Windy City and Reverend Leonard Anderson. Father Anderson had done mission work as chaplain at Illinois' Dwight Reformatory (for women) and at Pontiac prison. It was at Pontiac during 1941-42 that the prelate first saw these homeless boys of 16 years and up, became interested in their plight. A survey of existing facilities in Illinois revealed that of 65 public and private child-caring institutions, not one would open its doors to Negro boys.

Father Anderson decided to start Randall House to fill the obvious need of boys like Eddie Bland. Kind and sympathetic, he eased Eddie's restlessness. He had found something to hold on to, something that caught his imagination. He knew now that he wanted to be a boxer. Under Father Anderson's tutelage, he developed fast.

Two years ago he won the Golden Gloves championship in the 112-pound class. In the CYO tournament, he battled his way to the finals before being eliminated. Strictly a boxer, Eddie observes sagely, "Slugging? There's no future in that."

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Eating with his "family of boys," Father Anderson blesses meal. Rev. Anderson is planning for new Randall House and 32 additional boys who can call him "father." There are 18 permanent residents at home now.

FATHER ANDERSON PROVES REAL 'FATHER' TO PARENTLESS BOYS

"ONE FATHER is more than a hundred school-masters," once observed English poet George Herbert, and Father Anderson adds up to several thousand teachers, dads and pals combined. He is a "regular guy" to his boys, gives them the male companionship so important to the adolescent. As substitute father for parentless youth, he makes a far better idol for hero-worshipping lads than many a natural father.

The fact that he is an ex-college football quarterback and a onetime slugging boxer of the New York-New Jersey cauliflower circuit gives him added stature in the eyes of his wards, who have a healthy respect for physical ruggedness. Whenever he has the time, Father Anderson doffs his ecclesiastical garb, stuffs his fists into 14-ounce gloves and climbs into the ring for a brisk workout with one of the more daring boys.

When it's time for glee club rehearsal, his baritone booms out over the wavering voices of the young singers, more than one of whom has been startled to hear his own voice change from soprano to bass right in the middle of a concert. Father Anderson's vocalizing is not only robust, but has a professional touch as well. He once won a vocalist contest at the Apollo Theater, replaced the regular singer in Earl Hines' band for two weeks. Later he toured with the late Jimmie Lunceford's orchestra for two months.

But despite his success in several different fields, he turned his back on a secular career and entered the church.

From its shoe-string start in a one floor apartment, with Father Anderson as psychologist and sociologist combined, Randall House has now come of age with a staff of professional workers, and an annual budget of \$25,000. Founders of the home were an interracial board of business and civic leaders working with a grant of funds from Col. Edward Blair, chief engineer for the Chicago Rapid Transit Lines. Since then, public subscriptions have supported Randall House.

Fully aware that his growing institution is but a drop in the bucket compared to the real need, Father Anderson says: "We must remember that Randall House is not the complete nor the only answer. More and more such care is needed for our boys who otherwise will have no homes and continue to fill up reform schools like St. Charles. The boys aren't 'bad,' all they need is sympathy, understanding and training. This will build self respect and consideration for others. It will make them good citizens."

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Playing pool with boys, Rev. Anderson gives youngsters feeling of his interest in their activity. He has won four college degrees, is studying for his Ph.D. at Loyola University at present.



In gym workouts, Anderson spars with Eddie Bland and gives him some pointers. Anderson fought professionally under the name of "Bermuda Kid." He reached the Golden Gloves finals in New York in 1931 and 1932.



Jam session provides relaxation for Randall House residents. Home has waiting list of 3,000, serves more than 500 youth in community with social and athletic programs in two buildings worth \$18,000.

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ANTIQUE REPAIRMAN

Talented Martinique craftsman restores art treasures at big N. Y. department store

EVEN WITH the much-lamented but certain disappearance of the Cigar Store Indian from the American scene, the almost-lost skill of woodcarving is still being preserved today in at least one talented craft of the art world—antique repair. While only practiced by a handful as a gainful occupation, the job of antique repairman is attracting increasing numbers of craftsmen because of today's booming antique market.

Among the top woodcarvers in the antique business is a youthful Martinique-born Negro in New York City. As antique repair specialist at Gimbel's, one of the largest department stores in the world, the job of 27-year-old Julien Ponceau is to keep the old look old—and in one expensive piece.

This month marks one year since Ponceau got his job at Gimbel's but in that short period the slight West Indies immigrant has displayed an amazing versatility in mending, patching and repainting centuries-old art objects whose value sometimes runs to thousands of dollars. Despite the handicap of a crippled leg and his inability to speak English (he has been in the U.S. less than three years), Ponceau is a permanent fixture in Gimbel's antique department, earning \$70 weekly at his unusual profession. In addition he maintains his own shop where he does a \$200-a-month repair, novelty and original art business after hours and on Saturdays.

At Gimbel's the medicine man of the museum world has cured the senile ills of countless treasures ranging from a 16th Century

lion-headed Spanish rifle to an antique frame of a \$2,300 oil painting. Perhaps his oddest task was restoring a three-foot statuette of a French minstrel that once held a 17th Century something in its empty arms. After much research, Ponceau established that the object was a guitar-like musical instrument. He obtained the necessary foreign wood and replaced the gap.

Ponceau got his job at Gimbel's sheerly through an odd coincidence that involved his failure to speak English. One day he was making his way through the store when he was attracted by the lavish art and antique display on the fifth floor. "May I help you?" inquired a salesman. Confused, the young man answered in his native tongue. With an exclamation of joy, the salesman started trying out his French, which he spoke fluently. Learning that Ponceau was a woodcarver looking for work, the man took him to Mrs. Mary Kotick, office manager of the antique department.

Gimbel's had no openings at the time, but the woman was so impressed with the youth's abilities she called dealer after dealer until she found him a \$25-a-week job in a small shop. A short time later Ponceau quit his job and opened his own shop in a basement on Third avenue. Each day he peered into the windows of antique stores. When he saw an item in need of repair, he entered the store and asked for the job. Before long Gimbel's had a vacancy in its antique department and Ponceau received a telegram from Mrs. Kotick offering him his present position at Gimbel's.



Mending \$19,000 Italian Crucifix from the 14th Century, Julien Ponceau must handle object with meticulous care. Ponceau mainly uses tools from Europe in work.



Estimating repair costs is one of Ponceau's jobs. Here he sizes up job on 17th Century Italian lantern worth \$400 for customer (left) while office manager looks on.



Restoring valuable paintings with oil colors is part of Ponceau's work at Gimbel's. This French painting is worth \$400.



Checking needed repairs of Louis XV sedan chair, Ponceau gives report to interior decorator Al Bonner in French Provincial Room at Gimbel's.



In his workshop Ponceau makes clay statues after store hours working from live models. From clay models plaster molds are made and then transformed into lamp bases and bookends. Ponceau's customers are all white.



Novelty pipes carved from Algerian briar sell for \$15 to \$100. Ponceau hopes to make famous Meerschaum pipes.



Hand-carved chandeliers with delicate gilt finish are most popular wood items. Prices range from \$20 to \$125 a pair.



Clay bust of living model (\$150 up) is given coat of green color to impart bronze effect to head and shoulders.



Martinican pearwood lamp brings out beauty of full grain in wood of reclining nude carving. Lamps sell for \$100.

Continued on Next Page

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Quick and adept with fingers, Ponceau can mold a face in clay in a matter of minutes. His idol is the great sculptor, Auguste Rodin. He hopes some day to have a one-man show of his art work.



Charcoal and pastel sketching done solely as pastime finds ready sale with eager customers. Ponceau has had little experience in oils because oil like horn (used in carving) was very scarce in Martinique during war period.



Own workbench has more tools than shop at Gimbel's. He is at present restoring an old violin which he hopes some day to play with the same skill with which he now carves wood. Ponceau wants to become a U. S. citizen soon.

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- Dark Green ☐
- Black ☐
- Brown ☐
- Plaid ☐



Completely French in upbringing, Ponceau reverts to expression (left) typical of background when wrecked 18th Century Italian mirror is brought in to him. After hours of tedious work, mirror is completely restored and ready for sale.

PONCEAU WORKS IN CLAY, STONE, WOOD

OVERCOMING one handicap after another has been the story of Julien Ponceau's career. When he was nine he slipped on a staircase, fractured his left hip and leg and for five years was bedridden. He was left with one leg shorter than the other, still limps despite the specially-built orthopedic shoe that he wears. He worked hard to make up for his lost school years and was graduated from a technical course specializing in machinery and art. Later he studied for a year with six different artists, all native Frenchmen who made their home in Martinique.

When he arrived in the U.S. to join his mother, a housekeeper long separated from her husband, Ponceau found a new handicap—his inability to speak English and his color. Unable to find a job at his craft, he got a job as a kitchen helper but was forced to give it up because of his poor health. Then he stumbled into a Gimbel's salesman who spoke French and his good fortune began.

Perhaps biggest secret of Ponceau's success as an artist has been his versatility. He is equally at home with clay, stone and wood. He can carve the smallest and most intricate pieces and also makes life-size busts and statues. Lately he has been working on a few Chinese clocks of delicate design and carving. He is a collector on his own, too. His most cherished piece is a huge headpost of old white pine, dating back to the last century and covered with elaborate French floral designs. The headpost hangs unrestored on a wall in his workshop and some day he hopes to fit it for a bed of his own.

On his own work, Ponceau is faithfully honest in never duplicating any form of art but when an antique is brought to him for restoration he will repair it with infinite fidelity. He insists on the same wood to repair a broken piece even though the wood may be of foreign origin.

Always careful himself, the usually calm craftsman becomes an excitable bundle of French gesticulations at the carelessness of others. His most disastrous experience was with a fragile Chinese ornamental table (Oriental carvings are most difficult to duplicate because of lacquering methods). A live model, more corpulent than cautious, lowered her body beautiful onto the delicate table and a whole dynasty toppled to the floor.

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THE FABLE OF THE 'HAPPY' NEGRO

DESPITE record jobs and pay envelopes that have given this prosperous nation the highest standard of living in all history, basically America is not a happy land today. It is fraught with ominous confusion and insecurity that has been stamped indelibly on the heart and soul of every citizen by the ever-growing threat of another war. Even further back in the recesses of the average American's mind is the grim memory of the Terrible Thirties with its harrowing depression that took much out of everyone's life, whether infant, teen-ager or adult. When will it happen again? That fear is all-pervading.

The basic distress and consequent unhappiness is graphically told in statistics showing that one out of every 20 Americans will be in a mental hospital at some time while at least one in ten will be faced with mental illness. In divorce courts, reform schools and taverns (where Americans spend three times more for liquor than for the nation's schools), the story of the chaotic, maladjusted state of the U.S.A. is being told.

The Disguise Of Happiness

OBservers of modern-day U.S. life agree that Americans have a tendency to look at themselves through rose-colored glasses. Actually the machine age has taken a vast toll in the life, liberty and pursuit of happiness of every citizen and this is borne out in hard-and-fast facts which sharply contradict buoyant American opinions on the character of their lives. That most people in the U.S. are laughing with tears in their eyes is no surprise since this has been a trait of mankind for centuries. Certainly U.S. Negroes have been doing it ever since they were landed on these shores as chattels to be used along with beasts of burden to carve a new civilization out of the wilderness. There is poetic justice in the odd anomaly that the pursuit of happiness by white Americans through the use of black slaves has eventually led them to the blind alley of industrial slavery which has stamped its assembly-line mark on every American.

Perhaps this new perspective will enable white Americans to look with more enlightenment upon their Negro neighbors, with whom they can perhaps share in the common venture of finding happiness. Perhaps too they can rid themselves of the longtime fable that the Negro is naturally "happy."

Humor As A 'Survival Trait'

INTELLIGENT Americans have come to know the Negro's lust for life, his hearty laughter, his unrestrained enjoyment of what little he has as a defense mechanism, what Gunnar Myrdal in his *American Dilemma* calls a "survival trait." Certain it is that the Negro's humor is not a racial characteristic for Africans are not especially noted for their sense of humor but rather for a sombre, sober approach to life. Myrdal analyzes the development of the so-called "happy" Negro as a step for self-protection in slavery days, something they held in common with persecuted people elsewhere. "Much of the humor that the Negro displays before the white man in the South," Myrdal writes, "is akin to that manufactured satisfaction with their miserable lot which the conquered people of Europe were forced to display before their German conquerors. The loud high-pitched cackle that is commonly considered as the 'Negro laugh' was evolved in slavery times as a means of appeasing the master by debasing oneself before him and making him think that one was contented. Some Negroes still 'put it on' before whites in the South for a similar purpose."

Escape Through Laughter

SOME PSYCHIATRISTS have claimed that suicides would rise tremendously among Negroes if they did not have their outlet of laughter. James Weldon Johnson put it another way when he wrote: "The ability to laugh heartily is the salvation of the American Negro; it does much to keep him from going the way of the Indian."

Increasingly, however, the loud buffoonery of the Negro is becoming more and more a vehicle of aggression in addition to being a release from frustration. It is akin to such other "escapes" as loud clothing, reckless driving, bizarre pomp at lodge meeting, owning a big Cadillac. Eventually these "escapes" become techniques by which the Negro strives for recognition in a world which looks down upon him because of his color. Instead of "keeping up with the Jones," he is determined to keep ahead of the Jones and bid for a better place in the community.

But fundamentally material gains do not alter the Negro's status. They are but a compensation for his lack of standing and he is still groping and grasping to find the illusive happiness which is the aspiration of people everywhere.

What happiness itself is, has been the concern of the greatest philosophers of history for centuries. For Negroes no more than for whites, there is no rigid definition of the term. But there is one facet of happiness in which the Negro has a special concern. It is to achieve the position of being as unhappy as the average white man. It is what a Negro veteran recently expressed in a Life Magazine article as "the freedom to pursue happiness."

"I define happiness as being complete harmony with my surroundings for myself and others," this vet said. "That includes a personal freedom, a racial freedom, a political freedom and the right to express my individuality and pursue my special interests. I think I have the right to make as many mistakes as anyone else and to suffer from those mistakes and thereby learn something."

End Of Jim Crow Is Not A Cure-All

WHEN Thomas Jefferson wrote the Declaration of Independence and included in the American concept "the inalienable right to life, liberty and the pursuit of happiness," the document's basic premise was that "all men are created equal." But the framers of the historic statement did not follow through on their high and mighty words, reversing themselves at the last minute and deciding not to declare against slavery.

Jefferson's thought that every man had the right to interpret happiness in his own individual way was nullified to include only white men. The American way of life with its Jim Crow setup still deprives Negroes of the right to determine for themselves in what way they shall find happiness. For freedom of will is implicit in seeking happiness and as long as Negroes find racial discrimination banning them from so many phases of U.S. life, the right to pursuit of happiness for them is purely illusory.

But the end of Jim Crow, as neatly wrapped up in a quick-sale, cure-all package by some race leaders, is no guarantee of happiness for the Negro. It is simply a go-signal for colored Americans to reach out for the same joys and despairs that whites have.

There are many single-track philosophers who have tried to find the mythical pot at the end of the rainbow through all-encompassing solutions of men's woes in particular fields. Some say everything is related to economics, others find psychiatry the short cut to happiness, another camp leans to solving all our problems through religion while one song writer insists *Happiness Is A Thing Called Joe*.

For whites these are no more a final palliative than the wiping out of Jim Crow is the net goal of Negroes. For happiness is a compound of many things and different things for different people.

Negro America is filled with as many varied personalities seeking different goals as white America but for the nonce much of their aspiration is channeled into the pursuit after the right to pursue happiness. Pending the achievement of that right, Negroes would do well to follow the philosophy of an outstanding American, Governor William H. Hastie of the Virgin Islands. "Each of us has the problem of carrying neither his hat in his hand nor a chip on his shoulder," he has said. "We must make some tolerable adjustment to our environment while struggling unceasingly to change that environment."

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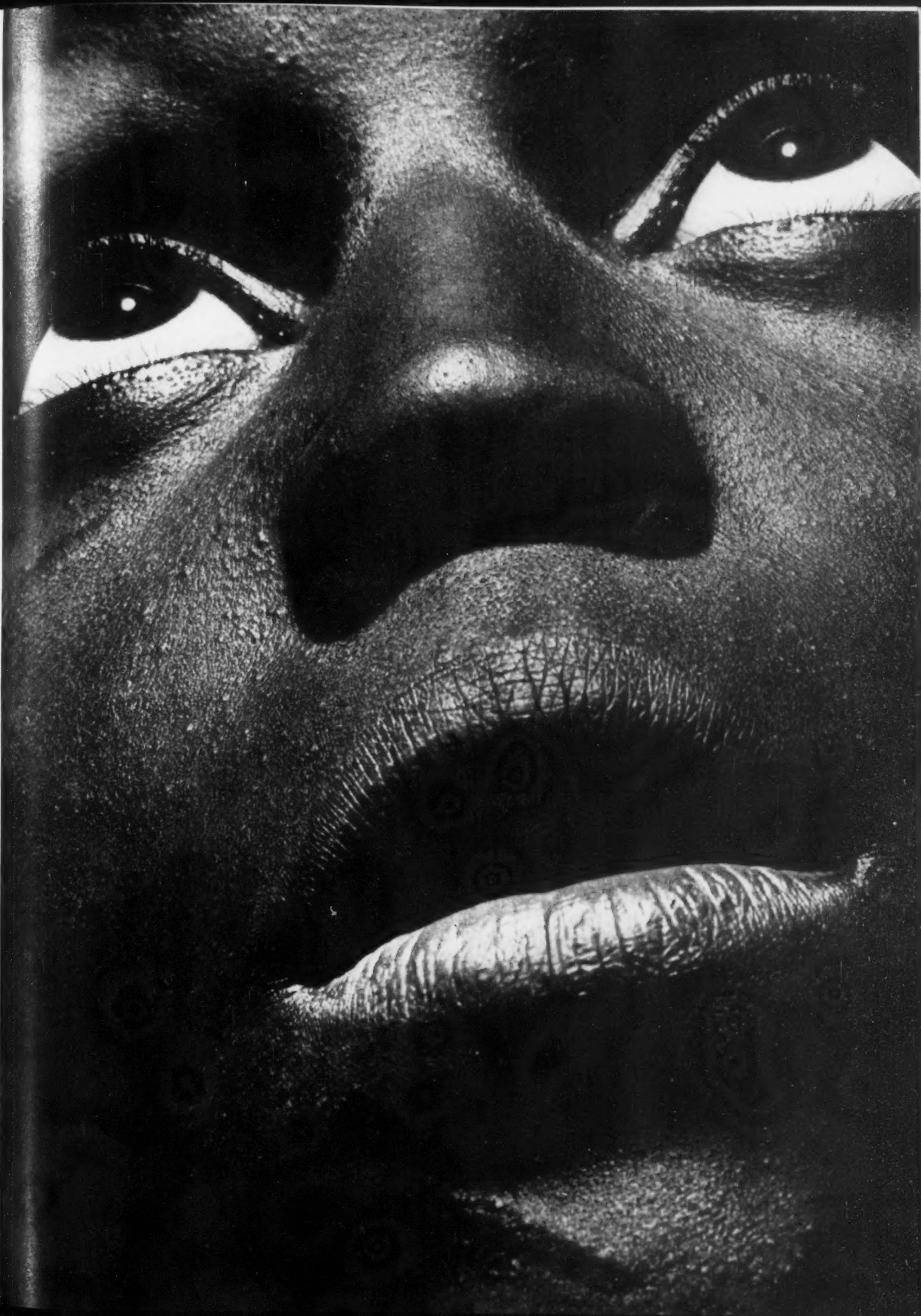
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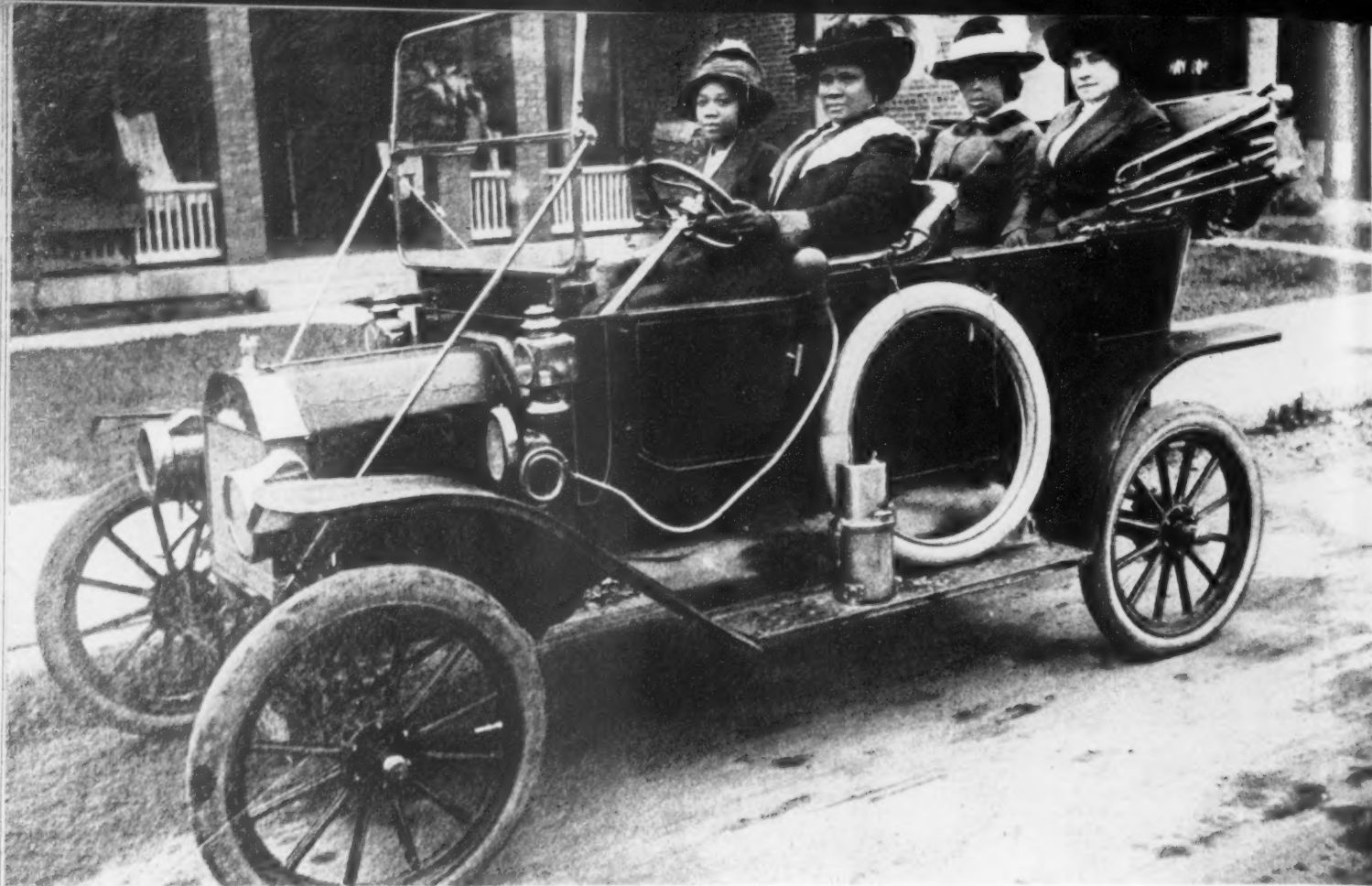
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Madam C. J. Walker was her own best salesman, drove Model T Ford in which she carried little black bag with products to demonstrate to customers. Bulk of fortune was made between 1911 and 1917. Will provided that company was to be headed by woman for all time. Company has kept principle although law would not uphold provision.

MADAM WALKER HAS NEW HAIRDRESSING TREATMENT

**Oldest beauty culture firm claims its
Satin Tress will revolutionize industry**

FIRST and by far most fabulous pioneer in the field of Negro beauty culture was the late Madam C. J. Walker, inventive turn-of-the-century genius who parlayed two dollars and a dream into a fortune. The two dollars was earned bending over a hot St. Louis washtub and the dream was a formula for conditioning the scalp, refining and straightening hair—a process that made Madam Walker probably the first Negro woman millionaire.

Her name became known all over the world. Nearly 50 years and four female generations later, the Madam C. J. Walker Manufacturing Company is still tops in the Negro hair and cosmetic industry but a host of ambitious companies with extravagant claims for their new products have attempted to make inroads on the pioneering leadership of Walker in beauty culture. The far-seeing Walker management of today has met new competition by outdoing them in discovering fresh



Demonstration of new Satin Tress process was given at annual Walker convention by Marjorie S. Joyner, national supervisor of ten Walker beauty schools. Company claims its Satin Tress is far better than other new permanents.



Completed coiffure has lustrous finish, is greaseless and moisture-resisting as result of treatment involving three solutions. Product is supposed to make hair lighter, softer and easier to style. It repels perspiration and changes texture of hair.



Walker heiresses A'Leia Mae Perry (right) and A'Leia E. Ransom together control third of company stock. Miss Perry, 20, is president of Walker empire while Miss Ransom, 28, is vice president. Both sign company checks.



General Manager and board chairman of Walker business enterprises is Robert Lee Brokenburr, a former roomer in Madam Walker's home, consulting with Violet D. Reynolds, company secretary and assistant to the general manager.

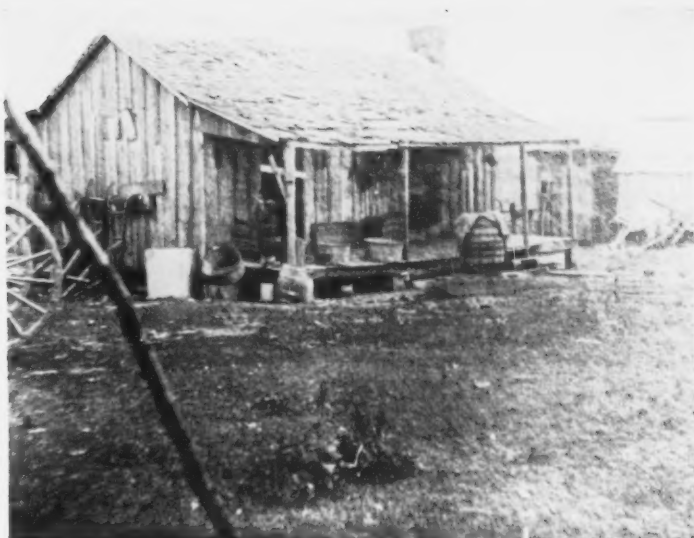
techniques to treat the hair and scalp of Negro women.

Typical is the latest Walker innovation scheduled to be introduced to beauty shops across the nation this month. Called Satin Tress, the new treatment is a low-cost, moisture-proof hair conditioner that over a period of time changes the texture of hair. Developed in the company's own laboratories, the new process holds up despite hair washings. Treatments decrease in price as they become less frequent.

Walker officials claim their new technique is as revolutionary in the hairdressing industry as the hot comb was half a century ago. Satin Tress follows, they say, in the tradition of past Walker pioneering which included their development of the croquignole curl, permanent waving of pressed hair and special finger waving fluid—all designed to answer a woman's need to convert rough and unruly hair into luxurious locks.



Company executive Willard B. Ransom carries on for father F. B. Ransom, Madam Walker's first manager. He is a graduate of Harvard law school, in charge of advertising and assistant general manager.



Humble Delta cabin in cotton field of Louisiana was birthplace of Madam C. J. Walker. Her products were slow to catch on and she finally went on the road to sell them, contacting schools and churches.



First home of Madam C. J. Walker company was combination living quarters, manufacturing plant and beauty school in Indianapolis. In 1910 resourceful woman maintained both home and business on \$50 weekly.



Swank Villa Lewaro was mansion on the Hudson where Madam C. J. Walker died at 51, a year after \$250,000 home was completed. Scene of fabulous parties, gathering place of royalty and literati, 20-room castle is now Annie Poth Home for aged.



Present Walker building is million-dollar Indianapolis plant housing Egypt motif theater, beauty shop, lunch room, business offices and drug store that has operated continuously since building was completed twenty years ago.



Walker products (there are 32) keep girls busy in shipping department of \$450,000 business. Stokes-Smith machine fills 6000 jars a day. Company has 150 regular employees, over 25,000 agents.

MADAM WALKER MADE HER FIRST PRODUCTS IN WASH TUBS

BORN in Louisiana cabin, the acknowledged hair queen of Negro America within a few short years shampooed, pressed and curled her way into a \$250,000 mansion-on-the-Hudson. Her early childhood was one of poverty. Orphaned at seven, Sarah Breedlove married Charles J. Walker when only 14 to "get a home." She took her husband's name but her security with him was short-lived. She was a widow with a child to support by the time she reached 20. For four years the young mother supported herself and little A'Lelia in St. Louis by taking in washings and then she "had her dream." With the magic formula still vivid in her mind, Mrs. Walker concocted a salve. Applying it to her own hair and that of friends, she experimented until she had a preparation that softened the hair. As demands for her product grew, Mrs. Walker mixed batches of "grower" in the idle wash tubs and began peddling it from door to door.

Adding four other basic items still on the Walker supply list, though greatly improved, plus a metal comb she devised, the former wash woman added the prefix of Madam to her name and took to the road. She sold, trained agents and opened hairdressing schools until she built up a large mail order business. After brief stays in Denver and Pittsburgh, Madam Walker went to Indianapolis in 1910 where she began her unparalleled ascent to wealth and fame.

By 1917 Madam Walker had made her fortune. Leaving the business in the capable hands of her staff, she moved to New York, engaged a tutor and became social dictator of Black Manhattan.

Hardly had Harlem recovered from a \$90,000 Indiana limestone town house she bought when she had the whole island gasping at her next gesture, the magnificent Villa Lewaro (named by singer Enrico Caruso), located in Irving-on-the-Hudson. The luxurious 20-room Georgian palace built by a Negro architect was furnished at a cost of nearly half a million. Notable among the lavish items was a 24-carat-gold-plated piano and phonograph, a \$15,000 pipe organ that gently awoke house guests, and two Japanese prayer trees imported at a cost of over \$10,000.

At the zenith of her career and a year after the Villa was completed (1919), Madam C. J. Walker died.

Redecorating the Manhattan home into a salon—Dark Tower—her daughter A'Lelia Walker Robinson became an ardent patron of the arts. Her parties and literary soirees made her home a social mecca for the black literati of the 20's, visiting royalty and influential whites. A'Lelia's crowning social event was the unsurpassed "Million Dollar Wedding" (actually \$40,000) of adopted daughter Mae Walker Perry at St. Philips, approximated only by the Adam Powell-King Cole nuptials of recent years.

In 1930 in a "fit of temperament," the unpredictable A'Lelia closed the town house, disposed of the Villa, auctioned its furnishings and died suddenly the following year. At her funeral, as at her parties, hundreds holding white engraved invitations were unable to gain admittance to the crowded services.

Madam Walker gave away thousands during her lifetime, and in her will left large sums to educational and civic organizations as well as individuals. Most notable gift was \$10,000 cash and the fabulous Villa Lewaro (finest home ever owned by an American Negro) to the NAACP. Bulk of the reportedly two million dollar estate went to daughter A'Lelia to continue the traditional female line, for Walker women have dominated the company since its inception.

To make certain the gifts continue, two-thirds of the company stock is owned by five Negro trustees named by Madam Walker "for the benefit of certain charities enunciated in the will." The trustees of the estate are: Robert Lee Brokenburr, Willard B. Ransom, Violet D. Reynolds, Faburn E. DeFrantz, and Marion R. Perry, who is also treasurer of the company. As provided by A'Lelia's will, the remaining third is divided equally between A'Lelia E. Ransom and A'Lelia Mae Perry, the latter the great granddaughter of Madam Walker.

Miss Ransom's father, the late F. B. Ransom, was a young lawyer who roomed with the Walkers when they first settled in Indianapolis. He became interested in the business, helped organize and put it upon a sound financial basis. As her counselor and general manager, Attorney Ransom acquired vast holdings and amassed untold wealth for her. In appreciation of his years of loyalty, his daughter was taken into the firm and is now vice president. Attorney Ransom was succeeded by Senator Robert Lee Brokenburr, present general manager who was also a roomer in the Walker household.

Louis Tyler, 53, her New York chauffeur, now night janitor at the Indianapolis plant, received \$5,000. In the same town is former cook, "Grandma" Rollins, nearing 90 and still drawing the same amount willed to her 30 years ago—\$8 a week.

Chief among the properties left by the manufactress is the five-story million dollar plant in the Hoosier capital, said to be the most complete factory of its kind in America. The block-square building also houses a theater, lunchroom, drugstore, beauty parlor and private offices.

It is here pretty A'Lelia Perry has spent her summers since she was 12, preparing for the office of president which she now holds. A senior at Howard University, she plans to take a year off from her studies to get actual training in the Walker school in Chicago.



Battling for top honors in Horace Heidt show finals will be accordionist Dick Contino and trombonist Stanley Morse. High school student Morse, son of a Methodist minister, played in school band until he joined Heidt troupe. He bought trombone out of earnings as newsboy, is highly popular with fellow students like girl schoolmate below.

TALENT HUNT

Negro trombonist cops honors in Horace Heidt radio show

AMERICA'S biggest radio talent hunt since the heyday of the Major Bowes' Amateur Hour years ago comes to a fitting climax this month when the grand finals of the Horace Heidt national talent contest are held in the nation's capital with a check for \$5,000 from the Philip Morris Co. at stake. Whether he wins or not, 16-year-old Negro trombonist Stanley Morse of Zanesville, Ohio, is assured of top billing in the entertainment world in the future.

One of four who will compete for top honors

in the full NBC network show, the ex-newsboy was victor in the second quarter finals of the Heidt hunt with his sensational playing of the popular *Sabre Dance*. After winning the \$750 prize with his second-hand trombone, the youth was wooed with many offers including one to join the Duke Ellington band but has preferred to stick to the Heidt show until the big final show. Given the break he always dreamed of, Morse has made good and is set for top show world billing despite his youth. Star maker Heidt predicts he will go far.



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